FRUITVALE

by

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OMITTED

(CONTINUED)

CONTINUED:

INT. OSCAR’S APARTMENT- BEDROOOM- NIGHT

We open on an expensive looking flip cellphone sitting on a dresser. Next to it, a large zip lock bag of marijuana. We stay here.

OSCAR (O.S.)
What’s your resolution?

SOPHINA (O.S.)
I’m gonna cut carbs.

CONTINUED:

OSCAR (O.S.)
You trippin. You look fine. Plus you Mexican. You cut carbs and you can’t eat nothin yo grandma cooks.

CONTINUED:

SOPHINA (O.S)
FUCK YOU...You just gotta help me stick to it. It only takes 30 days to form a habit. Then it becomes second nature.

OSCAR (O.S.)
Really? Who told you that?

SOPHINA (O.S.)
... Oprah

Oscar laughs hard at this.

SOPHINA (CONT'D)
What's yours.

OSCAR
I'm gonna quit selling trees.

The PHONE VIBRATES and RINGS "MARCUS CALLING" shows on the outer screen.

Oscar's moves towards the cellphone.

SOPHINA (O.S.)
Osc.

Oscar stops in his tracks.

SOPHINA (O.S.) (CONT'D)
Don't go out there tonight, stay home.

CONTINUED:

OSCAR (O.S.)
You gonna give me a reason to?

Sophina doesn't answer. The phone rings again. Oscar's hand quickly picks it up and flips it open. We follow the phone to his face and we see him for the first time, a 22 year old Black man with a warm smile.

OSCAR (CONT'D)
(into phone)
Aye bruh it's bad tonight. I gotta catch you tomorrow.

He closes it before the guy on the other end can respond. He takes the phone with him as he climbs back into bed with SOPHINA MESA, a curvy 24 year old Mexican American woman.

OSCAR (CONT'D)
Look, I'm not going out, you happy now?

Sophina nods. Oscar moves closer to her and kisses her on her neck. She kisses him back a bit, then scoots away.

Oscar kisses her again. Puts his hand in her hair.

SOPHINA
Osc. Osc, hold up.

Oscar stops. Sophina scoots away even further.

CONTINUED:

OSCAR
Man, wussup? I been home hella long...

SOPHINA
I don't know...Every time you touch me, I can't help to think about how you was touchin that Bitch.

Oscar shakes his head at this, sighs.

SOPHINA (CONT'D)
You know what? You right, go.

OSCAR
What I gotta do? I'm here, right now. I fucked up one time, alright?

SOPHINA
No, you fucking got caught, one time. You gonna sit here and tell me that was the first time you kicked it with that Bitch. Never seen her before that huh?

OSCAR
Look I'm done with that shit. All I want is you and T, forever.

Sophina looks at him, searching for the truth in his eyes.

SOPHINA
What you mean, forever?

OSCAR
Let me show you.

Oscar kisses her, moves in. Sophina scoots away from him.

KNOCK KNOCK KNOCK. Oscar and Sophina look over at the door.

CHILD'S VOICE (O.S.)
Daddy.

Oscar looks at Sophina.

SOPHINA
What? She's askin for you.

CONTINUED:

OSCAR
(to child)
Hold on, T.

Oscar jumps up and grabs the bag of weed off of the dresser and hides it in the closet.

He rushes over and opens the door where we see TATIANA GRANT, a cute 4 year old girl, standing wearing footie pajamas.

TATIANA
I can't sleep...

Before Tatiana can even finish, Oscar has her in his arms. He brings her over to the bed and places her next to Sophina.

OSCAR
You want to sleep in here with Mommy and Daddy?

Tatiana nods.

SOPHINA
You know better than that T.
(to Oscar)
What time is it?

Oscar picks up his phone and looks at it.

OSCAR
Damn, it's after midnight.

He opens his phone up. Presses compose text message (as he types the message, the words appear as graphics across the screen like Sub Titles)

TO MOM:
HAPPY BIRTHDAY!!! LOVE YOU!!!

Oscar sends the text off. He hooks his phone up to the charger and hits the light switch, leaving us in darkness.

TATIANA
Daddy.

OSCAR
Wussup, baby?

TATIANA
I don't want to move to Livermore.

Oscar and Sophina laugh at this.

CONTINUED:

SOPHINA
Hella nosy...

OSCAR
Don’t worry T, aint nobody’s moving right now. Go to sleep.

INT. OSCAR’S APARTMENT- BATHROOM- DAY

Oscar stands in the shower, letting the water run over his head. There looks to be a lot on his mind.

INT. OSCAR’S APARTMENT- KITCHEN- DAY

Sophina and Oscar move around the small kitchen like a well oiled machine. Sophina, wearing a WalMart uniform, makes two lunches. Oscar wipes milk from Tatiana’s face and fixes her hair.

TATIANA
Mommy can I have two of the fruit snacks today?

SOPHINA
No, T. You can take an extra apple if you want.

TATIANA
But mommy I-

SOPHINA
Don’t argue T.

Tatiana pouts. Sophina downs a cup full of orange juice, grabs both lunch bags, Tatiana, and heads for the door.

SOPHINA (CONT’D)
Com’on Osc. We gotta stop and get gas too.

OSCAR
We got enough to get yall there.

Sophina shoots Oscar a look.

OSCAR (CONT’D)
Go start the car up. You got your keys?

CONTINUED:

Sophina nods.

OSCAR (CONT'D)
Go. I gotta grab my beanie.

Sophina and Tatiana leave. Oscar watches them go for a beat. He turns to the cabinet.

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EXT. FIRST FRUIT LEARNING CENTER- DAY

Oscar and Tatiana walk to the downstairs entrance of a two story house. A picture of an apple tree is painted next to the door. Oscar squats down to her level and brushes down a frizz in her hair. He looks back at the car.

We see that Sophina is adjusting her make up in the fold down mirror.

Oscar turns to Tatiana. He then takes her hand, and places something inside of it.

Tatiana looks down into her hand and we see that it is a small bag of fruit snacks. She looks up at Oscar with a bright eyed expression. But Oscar quickly places his finger over his lips.

Tatiana nods in agreement, trying to hold back a huge smile. She gives him a swift kiss on the cheek. He stands up and knocks on the front door.

MRS. STACY a motherly looking Black woman in her 50's opens the door.

MRS. STACY
Good morning Tatiana!

CONTINUED:

TATIANA
Good morning Mrs. Stacy.

Tatiana heads into the house.

Oscar smiles at Mrs. Stacey, and she nods back. He watches Tatiana run off into house.

OMITTED

INT. SOPHINA'S CAR- WALMART PARKING LOT- DAY

Oscar and Sophina look on at the WAL MART Entrance.

OSCAR
See? Told you we'd make it. The light aint even on yet.

She looks at the dashboard where there is a PICTURE of Oscar holding Tatiana tucked in the glass. The fuel gage sits almost under E, but the light still isn't on.

She stares at the store entrance.

SOPHINA
You gonna go home and sleep, right?

OSCAR
Naw, Imma go up to the job. Get some stuff for tonight.

SOPHINA
Ugh. I'd rather die than come here on my day off.
(beat)
What time we supposed to be at your grandma's?

OSCAR
Prolly like seven.

SOPHINA
We gonna go to Frisco again? Catch the fireworks?

Oscar nods. Sophina smiles at the idea of Frisco, for a beat.

SOPHINA (CONT'D)
Let me get in here.

CONTINUED:

She quickly sits up. Oscar leans over to give her a kiss on the cheek, makes a farting sound on her neck instead.

Sophina chuckles at this as she gets out of the car.

SOPHINA (CONT'D)
Bye.

OSCAR
(playfully)
Love you too.

SLAM! Sophina shuts the door on him. Oscar laughs. His smile fades, as he watches her go inside.

INT. SOPHINA'S CAR- DAY

Oscar, now in the car by himself rides in the car listening to HIP HOP MUSIC. He comes to a red light.

He looks at the car radio clock: 8:58 AM.

He thinks to himself for a beat, he looks dissatisfied. He turns his music up for a beat and listens to it. He looks around, still not at ease. He turns off his music and pulls out his cellphone. He takes a quick look around to see what cars are around, before dialing numbers. CALLING MOM flashes on the screen. He holds the phone to his ear.

INTERCUT WITH:

EXT. UPS WAREHOUSE ENTRANCE- DAY

A beautiful Black woman in her late 40's wears a UPS manager's uniform, this is WANDA JOHNSON. She walks towards the entrance of her store, when her cellphone rings in her purse. She pulls it out, stressed. Answers it without looking.

WANDA
Hello?

OSCAR
Last shot right here, you sure you want to work on your birthday? You still got time to catch a cold...

Wanda's face brightens up with a familiar looking smile.

CONTINUED:

WANDA
Hello Son! Thanks for the text last night.

CONTINUED:

OSCAR
No problem. Come on, let’s go celebrate right now.

CONTINUED:

Wanda laughs at this.

WANDA
As tempting as that sounds... this place would be a mess without me today.
(beat)
We close early though...

OSCAR
Okay...You still want me to get a couple crabs, right?

WANDA
Yes, and can you pick some... are you driving?

OSCAR
Yeah Ma.

WANDA
You wearing your earpiece?

Oscar hesitates for a beat.

OSCAR
Yeah...

WANDA
Don't lie to me. That's all you need is to get pulled over right now. Put your earpiece on, Oscar.

Oscar sighs... this is nothing new.

CONTINUED:

OSCAR
Hold on.

He pulls the car over.

He looks around for his earpiece for beat- no luck. He takes his cellphone, and slides it into the elastic of his beanie- a poor man's Bluetooth. He pulls off.

OSCAR (CONT'D)
Hello?

WANDA
It's on now?

OSCAR
Yeah Ma.

WANDA
Okay pick up a couple of packets of dried shrimp too. Come by on your way, I'll give you the money.

OSCAR
Nah Ma, it's good.

WANDA
Alright I'll pay you back tonight.

OSCAR
Ma, don't trip off that. I got you.

Wanda pauses for a beat.

WANDA
Okay, so you're buying this, with Farmer Joe's money... right?

OSCAR
Ye-

WANDA
Because that's the only kind of money you have right now... right?

CONTINUED:

OSCAR
Yeah Ma, and I'm gonna use my discount.

WANDA
Okay, well let me run in here. I'll see you later tonight.

OSCAR
Love you.

WANDA
Love you too.

Wanda hangs up the phone. She looks at it for a beat. Then puts it back in her purse and heads into the warehouse.

EXT. FARMER JOE'S PARKING LOT- DAY- MOMENTS LATER

We see the entrance of Farmer Joe's, and shoppers coming in and out. Oscar looks around for a beat, and takes off his hoody, and puts it into his back pocket. We follow him into-

INT. FARMER JOE'S- DAY- MOMENTS LATER

It is a moderately sized grocery store, but several SHOPPERS move about the aisles. Oscar walks over to the seafood section where Cato CALDWELL, a 22 year old charismatic Black male stands behind the counter wearing a Deli apron.

Cato sees Oscar and smiles brightly. He takes a pile of fish off the scale, bags it, ands it to an older BLACK WOMAN. He takes off his clear glove and slaps hands with Oscar over the counter.

CATO
Sup Osc, bruh?

OSCAR
Shit. What's good?

CATO
You lookin for Emi?

OSCAR
Yeah. He here today?

CATO
Hell yeah he is. He was just over here...

CONTINUED:

Cato looks around at the surrounding aisles. No signs of him.

OSCAR
I came to get some crabs too.

CONTINUED:

CATO
Oh yeah, tell Moms I said Happy Birthday. I had meant to call her this morning.

OSCAR
You should come through grandma house tonight.

CATO
Bruh I wish I could, but I gotta bust a couple moves tonight. What's good for the countdown though?

OSCAR
Frisco. Fireworks and the whole shit-

Oscar sees something out of the corner of his eye. He motions his head for Cato to look. Cato turns and sees-

KATIE, a White girl in her mid 20's, playing with her iPhone while waiting for help. Cato quickly makes his way over.

CATO
You ready?

KATIE
Uh, yeah... I want to get a pound of, wait... Can I see what your sole looks like?

CATO
Sole?

Cato takes a sidestep over to his left and motions to a pile of fish.

KATIE
Yeah, no, wait. Your catfish. Let me see what that looks like....

Cato points to the catfish. Katie looks at it, then looks down to her phone.

KATIE (CONT'D)
Okay but, I want to fry it. Like a fish fry. Are these the ones you can fry?

Cato gives her an "are you serious?" look.

CONTINUED:

CATO
Every fish we sell here can be fried.

CONTINUED:

Katie looks at him, still flustered.

KATIE
Okay, let me have a second.

She looks back down at her iPhone, and takes a step back. Cato turns to Oscar.

CATO
What you need for moms, bruh?

OSCAR
Let me get three Dungeness.

Cato nods and walks over to the crab.

OSCAR (CONT'D)
Fat ones too, bruh.

CATO
Bet.

Oscar turns to Katie.

OSCAR
Your family having a fish fry for New Years or something?

Katie looks up from her phone, a bit caught off guard.

KATIE
Ahh, yeah. Something like that.

OSCAR
It's cool. I work here.

She looks at Oscar suspiciously.

OSCAR (CONT'D)
It's my day off.

Katie smiles nervously. Looks at Cato who nods at Katie in approval.

CONTINUED:

KATIE
Oh, okay.
(beat)
Well, I'm cooking dinner tonight for my friend, before we go to the city. And he really likes fried fish, like southern style. And I maybe lied a bit, and said that I know how to cook like that.

Oscar laughs at this. Katie shakes her head.

OSCAR
Is he black?

KATIE
What? Who?

OSCAR
Your boyfriend.

Katie blushes.

KATIE
He's white. But he knows a lot of black people... He’s not my boyfriend either...

Oscar chuckles at this.

CONTINUED:

Katie looks down at her phone again. She uses her fingers to zoom in on something.

KATIE (CONT'D)
I'm not sure what type of fish he wants. And most of these recipes are different on this site.

Oscar watches her with a look of pity. Suddenly, an idea flashes before his eyes.

He pulls out his cellphone, quickly dials a number, and holds it to his ear.

INT. GRANDMA BONNIE'S HOUSE- KITCHEN- CONTINUOUS

We see GRANDMA BONNIE, a black woman in her early 70's , putting flowers into a vase on her kitchen counter.

A cordless phone RINGS on the counter. She looks at the phone for a beat then she cheers up.

GRANDMA BONNIE
(into phone)
Hello?

INTERCUT WITH:

INT. FARMER JOE'S- SEAFOOD SECTION- CONTINUOUS

Oscar holds his cellphone and snaps at Katie to get her attention.

OSCAR
Grandma...

GRANDMA BONNIE
Oscar? What’s going on Baby?

OSCAR
I'm at my job, and this girl here-

GRANDMA BONNIE
You say you're at work?

OSCAR
Well, yeah....

GRANDMA BONNIE
Boy you know better than to be talking on the phone while you're at work! Bye!

OSCAR
Grandma, Grandma, I'm off today. I'm just shopping for the party.

GRANDMA BONNIE
Oh, I thought you were up there playing on the phone.

OSCAR
Naw grandma. But I got this girl here, she wants to fry fish for her boyfriend, but she don't know how. You think you could tell her what she needs to know and everything?

CONTINUED:

GRANDMA BONNIE
Oh no problem, baby. What kind of fish does she want to fry?

OSCAR
(to Katie)
What type of F--, wait..
(into phone)
She don't know.

GRANDMA BONNIE
What you mean she don't know? Put her on the phone.

OSCAR
(into phone)
Hold on.

Oscar holds out the phone for Katie. She reaches out apprehensively. He gives her a reassuring look. She takes it.

KATIE
(whispering)
What's her name?

OSCAR
(whispering back)
Grandma Bonnie.

CONTINUED:

KATIE
(into phone)
Hello, Grandma Bonnie, it's Katie,
Nice to meet you.

Katie smiles and blocks her other ear to hear better.

CATO (O.S.)
Pssst!

Oscar snaps his head to Cato, who motions for Oscar to look down the aisle.

Oscar looks over and sees, EMI, a thirtysomething Hispanic man wearing a white collared shirt and a name tag. He checks the shelves with a barcode scanning device.

Oscar slowly heads over.

OSCAR
Good morning, Emi.

EMI
Oscar, what's going on??

OSCAR
Had to grab some stuff for my Mom's birthday.

EMI
I hope you found everything that you need.

Emi turns and starts for the next aisle.

OSCAR
Emi, hold up man, I wanted to talk to you.

EMI
It's a little nuts right now, holiday and all. But what's up?

Long beat.

CONTINUED:

OSCAR
I just want...
(beat)
I need my job back. I need my job back.

EMI
Position’s been filled. Take care man.

Emi turns to head down the aisle, Oscar reaches out and grabs Emi by his sleeve. Emi stops and turns around.

OSCAR
Look, I was going through some shit, trying to get back on my feet. But I need this job man. I’ll show up early every day. You can start me back off with one shift a week or whatever. I’m here. You can work me 40 hours a week and pay me for 20. I’m here.

EMI
Oscar, dude. I hired somebody else. For me to hire you back, that means I have to let someone else go. Someone with no felonies. Who’s never showed up late once. I like you man, but I can’t do that. I’m sorry. If something else opens up, maybe I’ll let you know. Take care of yourself.

Emi walks away. Oscar watches him.

KATIE (O.S.)
Hey!

Oscar turns around to find Katie, holding out his phone for him to take. Oscar looks at her basket, it’s now full of fish and supplies.

OSCAR
You sure you got enough?

KATIE
Oh my god, Your grandmother is so sweet! I can’t believe she was kind enough to do that.

OSCAR
Trust me. She’s happy to help.

CONTINUED:

KATIE
Thank you so much... Katie by the way.

She extends her hand to shake with Oscar. Oscar smiles, shakes it.

OSCAR
Oscar.

KATIE
Oscar... like the Grouch!!

Oscar shakes his head at this. Katie starts off towards the register.

KATIE (CONT'D)
Take care.

Oscar's nods. He walks back over to Cato, who is weighing fish for another CUSTOMER. He spots Oscar.

CATO
How it go?

Oscar smiles wide and nods. He reaches over the counter and grabs the bag of crabs, then bumps fists with Cato.

CATO (CONT'D)
That's wussup bruh! Imma hit you tonight! Yall can ride with me.

Oscar nods and heads towards the checkout line, his smile fading.

INT. OSCAR'S HOUSE KITCHEN- MOMENTS LATER

Oscar places the bag of crabs in the refrigerator. He closes it and looks at the refrigerator for a beat. On it we see several drawings done by Tatiana held on the door by magnets.

Oscar smiles at these. His phone rings: BIG SIS CALLING

INTERCUT WITH

INT. KFC MANAGER'S OFFICE- CONTINUOUS

Chantay, a 25 year old Black woman, wearing a KFC employee uniform pinches a cellphone between her ear and her shoulder. She organizes papers in a folder while she talks into the phone.

CHANTAY
Hey, chump! What you doin?

OSCAR
At the house, just got back from the job.

CHANTAY
I thought you were off today.

OSCAR
I am.

CHANTAY
Oh... You call mom yet?

OSCAR
Yup.

CHANTAY
Oh okay. I got good news and bad news.

Oscar thinks for a bit.

OSCAR
Bad news first.

CHANTAY
I need help with the rent for this month.

OSCAR
How much?

CHANTAY
Like $300. I'll get you back in a couple of weeks.

OSCAR
Okay. What's the good news.

CHANTAY
I'm working overtime tonight.

CONTINUED:

OSCAR
What? That’s fucking bad news too.

CHANTAY
No it’s not. Double time and a half.

OSCAR
C'mon Chantay.

CHANTAY
Hey, gotta do it. Moms understands. But I need you to get her a card and sign it for me.

OSCAR
Aight.

CHANTAY
And Osc, don’t get me a fake ass card with white people on it. I want a black card. And not one of those joke cards either.

OSCAR
Aight. I got you.

CHANTAY
Thank you Oscar, love you.

OSCAR
Love you too, scrub.

CHANTAY
Bye.

Oscar closes his phone. Thinks to himself for a beat. He opens his phone back up and punches some numbers. Calling Marcus flashes across the screen.

INTERCUT WITH

INT. BARBER SHOP- DAY

MARCUS, a tough looking Asian- American man about Oscar’s age sits in a barber’s chair, A Black BARBER cuts his hair. His phone vibrates in his pocket, and the Barber steps back to let him answer it. He pulls out an iPhone and talks into it.

MARCUS
Wussup wit it, Osc?

CONTINUED:

OSCAR
Wussup bruh? My bad about last night. You still tryna get that?

MARCUS
Yeah, but I aint out that way. Imma be in the Town all day.

Oscar takes a beat.

OSCAR
Shit bruh I can come to you.

MARCUS
Okay... Meet me over there by the water bruh. Right off of 80. I'll be over there in like a hour.

OSCAR
Aight, bet.

MARCUS
Bet.

Oscar hangs up his phone.

INT. OSCAR’S BEDROOM

Oscar quickly walks over to his closet and grabs the bag of weed. He neatens up the room a bit, and takes off.

INT. HALLMARK STORE- DAY

The store is small and brightly lit. Oscar is reading a card from off the BIRTHDAY FOR MOTHER rack.

We see that on the card is a picture of a black woman walking on the beach holding her son's hand. Inscribed over it are the words to the religious poem "Footsteps" by Anonymous.

Oscar's eyes quickly scan the poem: he's read it before. Oscar opens the card, and looks inside for a beat. He looks up, moved by the words. He stares off into space.

INT. VISITING ROOM- SAN QUENTIN CORRECTIONAL FACILITY- TEN MONTHS EARLIER

We look through a foggy window at Wanda sitting at one of several large wooden tables with plastic chairs placed around them. There are a few VISITORS already sitting at tables with inmates. Several Corrections Officers stand by.

We see Oscar, shirtless, arms behind his head, is looking through the glass window of the search room. A Corrections Officer is conducting a search. Oscar’s face is bruised under his left eye, and there is a small white bandage strip on the left side of his face. He turns around, bends over and coughs. He turns back around, and the officer hands him his Blue shirt and pants. Oscar puts them on and-

BUZZ. The door opens, and Oscar walks through the large room to Wanda’s table. As he approaches she stands up.

OSCAR
Hey Ma.

Oscar gives her a hug, leaning across the table.

CONTINUED:

WANDA
What happened to your face?

OSCAR
You look nice.

Wanda shakes her head.

OSCAR (CONT'D)
My girls come over last night?

Wanda nods. Laughs a bit.

WANDA
We played board games.

OSCAR
“Candyland”?

Wanda nods. Laughing a bit more now.

OSCAR (CONT'D)
Yall let her win too, I bet.

WANDA
Of course.

CONTINUED:

OSCAR
Yall hella weak for that. She gets no easy victories with me around.

Oscar smiles and notices Wanda is smiling about something on her mind.

OSCAR (CONT'D)
What?

WANDA
Do you remember that microwave popcorn you bought a while back?

OSCAR
Yeah, the kettle corn. Hella good.

WANDA
Yes, kettle corn. I popped some of that for us, and I was putting it into a bowl. Tatiana’s looking up at me, like she wants something.

Wanda starts to chuckle a bit again.

OSCAR
C’mon. What she say?

WANDA
She looks up at me and says,"Grandma, do we have any dark butter?"

Oscar looks at Wanda with a confused look.

OSCAR
Dark butter?

WANDA
Yeah, I'm thinking she saw “Food Network” or something. So I say, "what's dark butter sweetheart?" She says, "When Daddy took me to see WALL.E he asked for light butter, so I want to try some dark butter this time."

Oscar looks at Wanda with a bright eyed expression.

OSCAR
She is gettin way too smart.

Another BUZZ from the door is heard.

CONTINUED:

As the two share a moment, DANIEL CALE, a stocky white inmate in his early 30's walks past Oscar and Wanda's table. He has a large, square bandage under his left eye.

CALE
(just loud enough for Oscar to hear)
This moms right here?

Anger flashes over Oscar's eyes.

CALE (CONT'D)
She a snitch to?

OSCAR
What? What the Fuck you say about my Mom bruh?

WANDA
Oscar!

CALE
Fuck you and that bitch.

OSCAR
You tough in here with these guards huh?

Two Corrections Officers move quickly over to Oscar's table. Cale, continues to walk towards a the table with the Woman and the Frizzy Haired Girl.

CORRECTIONS OFFICER 1
Is there a problem here?

OSCAR
Naw, we good.

CALE
That's my best friend right there.

Cale flashes a mischievous smile.

The Corrections Officer comes over and stands between the two.

Oscar watches as Cale sits down across from the woman, who holds the baby. Cale smiles at the woman, and makes coochie coo faces at the baby.

CONTINUED:

Woman passes the child to Cale over the table.

Oscar looks on with malice.

WANDA
Oscar, Calm down.

Wanda's voice snaps the anger off of his face.

He looks back to Wanda, and his anger subsides.

WANDA (CONT'D)
What happened to your face?

OSCAR
Dark butter huh? She always listening.

Wanda stares at Oscar.

OSCAR (CONT'D)
She too smart for her own good man. The preschool said we should think about starting her in school early. Phina tell you that?

Wanda doesn't respond.

OSCAR (CONT'D)
Yeah, we're gonna put her in private school. I was lookin at St. Bede the other day. It's this other school that starts them off learning Spanish, then it gradually gets them back going on English. It's like a new thing-

WANDA
I'm not coming to see you anymore.

Oscar stops in his tracks.

OSCAR
What you mean?

WANDA
I'm not coming here, to these visits anymore. This is the last time.

CONTINUED:

OSCAR
I know I know I know. This is my last time too. I told you that. I ain't goin down no more.

WANDA
You want to keep putting Sophina through this... go ahead. But Tatiana doesn't deserve this. She didn't have a choice.

Oscar takes this in.

OSCAR
She too young to know what's going on right now.

WANDA
I guess that's why she asked me why you love taking your vacations more than being with her.

Oscar cut his eyes from Wanda.

OSCAR
She aint say that.

WANDA
So I'm the liar now.

Oscar takes a beat to think about this.

OSCAR
Tell her that I love her more than anything in the world. And that I-

CONTINUED:

WANDA
Tell her yourself. Next time you call. Tell your daughter how much you love her over the phone. Or better yet, just let her come visit you?

OSCAR
I don't want her to see me like this.

WANDA
Like what?

OSCAR
In a box.

WANDA
But this is how you are right now.

OSCAR
I don't want her to be exposed to this.

WANDA
You've already exposed her to it!

Wanda leans back in her chair- she's done.

OSCAR
So you really not gonna visit me no more? I got four more months!!

Oscar leans in.

OSCAR (CONT'D)
(whispering)
Ma, this shit aint like Rita. It's crazy in here. I don't know if I can make it without you seeing you that long.

WANDA
I love you Oscar, I'm praying for you, and I'll see you when you get home.

Wanda scoots back in her chair, stands up, and heads towards the exit.

CONTINUED:

Oscar remains seated in his chair.

OSCAR
Ma, hold up. Let me get a hug.

Wanda continues to walk. Oscar stands up, and follows behind Wanda. His feet pass a yellow line.

OSCAR (CONT'D)
Ma!

Wanda continues on, not turning around.

OSCAR (CONT'D)
Ma! Hold up!

The C.O. sees this.

CORRECTIONS OFFICER 1
Grant, back in your assigned visiting area.

Oscar ignores him, and continues to follow his Mom.

The C.O. hits a button on his walkie, and motions to the other C.O.'s. They quickly move towards Oscar and attempt to grab him.

OSCAR
Get the fuck off me!

Oscar jerks away.

OSCAR (CONT'D)
Ma!

The C.O.'s grab Oscar and lift him up off of the ground.

OSCAR (CONT'D)
Get off me! Ma! Ma!

Wanda continues on.

CONTINUED:

OSCAR (CONT'D)

Ma. Ma! Hold up!
(to C.O.'s)
Let me just give her a hug right quick before she leave!

We pull back with Wanda as she walks away, trying to hide her pain. Another Corrections Officer sprints past her towards Oscar, who we can still see in the distance.

OSCAR (CONT'D)

Ma! Ma!
(to the C.O.s)
Get the fuck off me!
(to Wanda)
Ma! Ma!

Oscar looks on at Wanda as she leaves, growing small in the distance.

INT. HALLMARK STORE- DAY- PRESENT

Oscar still stares off into space, moved by this memory. He snaps out of it, heads towards the register with the cards in hand.

INT. SOPHINA'S CAR- DAY

Oscar starts the car up, looks at his dashboard. He sees that the fuel light is on.

EXT. GAS STATION- DAY

Oscar pumps his gas. He looks at a poster of Obama that reads CHANGE, posted on the gas pump. He looks across the lot and notices a Zales engagement ring poster.

He pulls out his phone. Starts to text.

TO SOPHINA:
WANT ME TO COME UP THERE FOR YOUR LUNCH BREAK?

He sends it off. Closes, waits for a bit. It buzzes. He opens it.

FROM SOPHINA:
ALREADY TOOK IT.

Oscar puts his phone back into his pocket. He turns and begins to pump his gas. He sets the handle to automatically pump, and looks up and notices something.

CONTINUED:

We see it is a gnarly- looking male PIT BULL sniffing around a few feet from Oscar's tires. It looks to be maybe 3 or 4 years old. Oscar whistles at the dog and calls him over.

Oscar pets him on the head, we see its ears are a bit scarred, but it has beautiful brown eyes. He feels around the dog's neck- no collar. Oscar looks around for an owner for a beat while the dog licks his hand.

CLICK- Oscar's gas tank is full. He turns away from the dog, places the pump back on the base, and screws his fuel cap back in. He looks back to where the dog was and doesn't see him. He scans the block and panic strikes his face. He takes off running towards the street.

OSCAR
Shit! No, No, No Stop!

SCHREECH... BAM! We hear it before we see it. A sickening sound. An animal YELPS, a car SPEEDS OFF. Oscar runs into the street chasing a car going too fast for us to see.

OSCAR (CONT'D)
(at the car)
Hey! Stop you bitch ass Muthafucka!!

He stops, turns around, and runs over to something lying in the street. It's the dog, and he's in bad shape. Oscar picks the dog up out of the street, and places him on the sidewalk.

OSCAR (CONT'D)
(whispering)
Come'on boy. Come on.

The dog's breathing grows more struggled.

OSCAR (CONT'D)
(to himself)
Shit.
(shouting)
Somebody help! Somebody fucking Help!

CONTINUED:

Oscar continues to pet his head. The dog starts to violently shake...

He becomes unnaturally still.

Oscar stares at the Dog for a long beat, shaken up by this. He looks around, no one seems to have noticed.

He bends down, closes the Dog's eyes, and heads for his car.

EXT. POINT EMERY- PARKING LOT- DAY

It is an empty parking lot next to a beautiful view of the Bay. Oscar's car pulls up. After a short beat. A Lexus pulls up along side of it. Marcus hops out of the Lexus and walks over to Oscar's car.

INT. SOPHINA'S CAR

Oscar leans over and opens the passenger side door for Marcus to get in.

MARCUS
Shit bruh I didn't think we was ever gonna link up. You been good?

Oscar stares out of the window.

OSCAR
I got good news and bad news my nigg.

MARCUS
Awww naw, Osc bruh, don't tell me you aint got it.

OSCAR
Sold it to a white boy bruh.

MARCUS
Awww Osc. For how much?

OSCAR
Gave me a rack for it.

Marcus makes a face.

CONTINUED:

MARCUS
No way I was goin that high. Shit bruh. I needed that though... What's the good news?

Oscar turns to Marcus hands him a brown pre- rolled joint.

OSCAR
For your troubles.

MARCUS
Right on Osc bruh.

He pulls out a wad of money.

OSCAR
It's good bruh. Take it.

MARCUS
You sure?

Oscar nods.

MARCUS (CONT'D)
Right on bruh.

Marcus pulls out a lighter.

MARCUS (CONT'D)
Burn one with ya boy right quick.

Marcus lights up the joint, takes a hit, holds it out for Oscar, but Oscar just stares out of the Window.

OSCAR
I'm good, that's all you bruh.

Marcus puts it back into his mouth.

MARCUS
Right on Osc, then bruh.

They slap hands, and Marcus gets out of the car. We hear him get into his car, and start his car up. Oscar waits for a beat. He then reaches under his seat and grabs something.

EXT. POINT EMERY- SHORELINE- DAY

Oscar walks out onto the shoreline, looking at the water. He looks around for a beat. He walks all the way out into the water. Standing on rocks.

CONTINUED:

He looks over both shoulders, to make sure no one is watching. He then goes into his waistband and pulls out the Ziplock bag of weed. He squats down, opens the bag, and dumps it into the water. He watches as the green buds float off.

EXT. WALMART ENTRANCE- CONTINOUS

Oscar walks up to the heavily crowded store entrance. We see Sophina exiting holding a large cardboard cake box. Oscar takes it from her.

CONTINUED:

OSCAR
What flavor did you get.

SOPHINA
Carrot cake.

Oscar looks at the cake box.

OSCAR
Why you didn’t get ice cream?

SOPHINA
Cause it aint your birthday nigga.

SOPHINA (CONT’D)
Can you take me by my grandma’s house so I can get changed?

JASON
Yeah. You know it would be hella easier if you just had your stuff at my spot right. When you gonna move in.

SOPHINA
Probably when you stop having trees in the car before we pick up T.

She gets into the car.

OMITTED

OMITTED

EXT. FIRST FRUIT LEARNING CENTER- BACKYARD- DAY- CONTINUOUS28

We follow Oscar as he turns the corner into a backyard full of toys and KIDS Tatiana's age. Mrs. Stacey watches them, smiling, but with vigilant eyes. Tatiana spots Oscar and runs up and gives him a hug.

Oscar waves and smiles at Mrs. Stacey, who waves back. He walks over to the sign out sheet and grabs a pen.

CONTINUED:

TATIANA
We played “Freeze Tag” today.

OSCAR
Oh yeah?

TATIANA
They couldn’t catch me.

Oscar looks up from the sign in sheet.

OSCAR
You think you’re faster than daddy?

Tatiana looks back at Oscar challengingly. Oscar looks at something behind Tatiana with concern.

OSCAR (CONT’D)
What’s that right there?

Tatiana takes the bait- the oldest trick in the book. Oscar takes off.

EXT. FIRST FRUIT LEARNING CENTER- DAY

Oscar is beating Tatiana to the car by a mile. Tatiana follows him laughing loudly.

TATIANA
You cheated!

INT. SOPHINA'S GRANDMOTHER'S HOUSE- KITCHEN- DAY

A small television sits next to the stove playing a Telenovella.

Looking at the episode from the kitchen doorway is MARIANA PANGELINA, Sophina's 65 year old grandmother. SIZZLING can be heard coming from the kitchen. The front door opens, and in walks Sophina, Oscar, and Tatiana.

TATIANA
Bisabuella!

MARIANA
Hola Tatiana!

Tatiana runs to Mariana and gives her a hug.

Oscar gives her a kiss on the cheek. Sophina gives her a hug. The three take a seat at the kitchen table.

CONTINUED:

Mariana continues to cook.

SOPHINA
Grandma, can you watch T tonight? We gonna go to Frisco.

Mariana shakes her head.

MARIANA
Ask your sister.

SOPHINA
But Rose got hella kids to watch.

MARIANA
But what's the difference between watching six kids, and watching seven?

Sophina think about this.

MARIANA (CONT'D)
(to Tatiana)
Quieres pasar la noche con sus primos?

Tatiana nods. Sophina sighs, pulls out her cell phone, and heads out of the kitchen. Mariana turns to Oscar.

CONTINUED:

MARIANA (CONT'D)
(to Oscar)
How's work?

OSCAR
You know... it's work.

MARIANA
Hmm.

Oscar thinks on this, exits the kitchen in the direction of Sophina. Only Tatiana is left at the table. Mariana smiles. At her. She puts some pollo on a fork, and takes it over to her.

INT. SOPHINA'S CHILDHOOD BEDROOM- MOMENTS LATER

As Oscar enters, we see Sophina is in her bra and panties, talking into her cellphone. She lays several different outfits out on the bed. Oscar closes the bedroom door, leans on it.

SOPHINA
(into phone)
Alright... We'll be through there at like 10..

She hangs up her phone, and tosses it on the bed.

SOPHINA (CONT'D)
Rose gonna watch T.

She looks through the clothes on her bed and lifts up a checkered hoodie, puts it to her chest. Looks at herself in a full body mirror, sighs at her reflection.

SOPHINA (CONT'D)
What you think?

OSCAR
(disinterested)
It's cool.

CONTINUED:

Sophina turns around and looks at Oscar, senses something is eating at him. She puts the hoodie down, and walks over to him.

SOPHINA
You okay? You been hella weird today.

OSCAR
Naw, I'm smooth. Just a little tired.

Sophina's not buying it.

SOPHINA
Osc. Wussup?

Oscar looks at her for a beat. Cuts his eyes.

OSCAR
(to himself)
Fuck it.
(to Sophina)
I lost my job.

Sophina looks at him like he's speaking another language... for a long beat.

SOPHINA
What the fuck you mean? Did they lay you off?

Oscar doesn't say anything.

SOPHINA (CONT'D)
They doing cutbacks or some shit?

OSCAR
I got fired.

SOPHINA
For what?

OSCAR
Showin up late. Missed a couple days when I had to get some money.

SOPHINA
They told you today?

Oscar waits a beat.

CONTINUED:

OSCAR
Keep it real, they fired me two weeks ago.

Sophina's eyes get as wide as quarters.

OSCAR (CONT'D)
My bad-

SOPHINA
Don't fucking my bad me Osc! What was you doin when you was pretending to go to work? You know what? I don't even want to know.

OSCAR
I thought I was gonna be able to get my shit back.

Sophina looks at him and shakes her head.

SOPHINA
(to herself)
You think life a fucking joke... You think you're gonna get fired and then somebody is gona give you thier job back? What world do you live in?

OSCAR
Phina,

SOPHINA
You aint shit, you know that? You lie to me, you lie to your fucking daughter. You don't give a fuck about us.

OSCAR
I didn't have to tell you shit.

CONTINUED:

SOPHINA
So you would have just kept faking like you were going to work? And would have just been out bustin nocks? And doing whatever else, or WHOEVER else you do while I'm at work?

OSCAR
I thought you wanted the truth... But you ain't trying to hear that.

Sophina doesn't know what to say to this.

SOPHINA
I want you to be honest with me. But off top. From the fucking jump. Not after you lie for two weeks get cornered, and don't have a choice.
(beat)
What did you today. Hmm. I bet you sold that fucking zip.

OSCAR
I dumped it. I'm done with that shit. I'm tired. That's what I'm trying to tell you. Thought I could start fresh today. But that shit aint working out.

A long beat.

SOPHINA
You threw it away?

Oscar nods.

CONTINUED:

SOPHINA (CONT'D)
You tossed a whole zip of weed. And you don't have a job.

Oscar doesn't say anything. He smiles at this.

SOPHINA (CONT'D)
Oh my God I could slap you right now.

Sophina hugs him, he doesn't resist this time. Hugs her back.

SOPHINA (CONT'D)
What are you gonna do?

OSCAR
I don't know? Something legal. Gonna see if my sister can hire me again, while I look. Maybe if I can just not fuck up, for 30 days.. Oprah said that's all it takes to form a habit, right?

Sophina laughs, Oscar kisses her.

SOPHINA
Look at me.

Oscar looks at her closely.

SOPHINA (CONT'D)
You really done with that shit?

He nods.

SOPHINA (CONT'D)
You better be. Don't make me have to do this shit alone, again. I don't know if I can.

Oscar kisses her neck. Sophina reaches back and unhooks her bra. Oscar kisses her face, picks her up.

INT. SOPHINA'S GRANDMOTHER'S HOUSE- KITCHEN- DUSK

Mariana and Tatiana sit side by side at the table, spellbound by the Telenovella.

EXT. GRANDMA BONNIE'S HOUSE- PORCH- NIGHT

Oscar, with Tatiana sitting on his shoulders, and a bag of crabs in his hand, walks up to the porch of a modest house. Sophina stands at his side holding a cake. Oscar uses his key to open the door.

INT. GRANDMA BONNIE'S HOUSE- ENTRANCE- NIGHT

The three enter the house and walk through the house into the kitchen.

Wanda, wearing casual clothes now, fills up a pot with water. Grandma Bonnie washes a basin full of vegetables.

OSCAR
Happy Birthday!

Oscar takes Tatiana off her shoulders and sits her down. Everyone greets each other.

WANDA
Hey baby. You guys are just in time.

Oscar sits the crabs down on the counter next to the sink. He gives his mother a big bear hug. She smiles, hugs him back just as tight. Oscar lets go and moves on to his grandmother.

Sophina and Tatiana come give Wanda hugs.

WANDA (CONT'D)
Oh my god, you guys got a cake too?

Sophina blushes.

Everyone laughs at this... even Ceephus.

Wanda and Grandma Bonnie begin to take the groceries out of the plastic bag. Wanda pulls out two massive crabs. Looks in the bag and sees the third.

WANDA (CONT'D)
Osc. You know all I needed was two, you didn't have to spend so much money.

OSCAR
Don't trip, it wasn't that much.

Oscar turns from the kitchen into the den.

INT. GRANDMA BONNIE'S HOUSE- DEN- NIGHT

Two men in their 50's sit down on the couch across from a TV playing ESPN. These are Oscar's uncles DARYL and CEEPHUS JOHNSON. Oscar walks over to a recliner adjacent to them and pulls the Hallmark Bag out of his waistband. He sits down in the recliner and signs his Mom's card.

OSCAR
Who you goin for in the Super Bowl Unc?

Oscar watches, and waits for them to take the bait.

CEEPHUS
Steelers.

Daryl shakes his head at this.

DARYL
A Raiders fan, cheering for the Steelers.

CEEPHUS
Black uniforms, black players, black coach. Coach even has a black wife. I'm going with the Steelers.

CONTINUED:

DARYL
You’re insane, you know that?

Oscar cracks up at this.

INT. GRANDMA BONNIE’S HOUSE- KITCHEN- NIGHT- CONTINUOUS

START MONTAGE

Wanda and Sophina clean the crab with brushes and different utensils. Grandma Bonnie starts up a roux in a large skillet.

Uncle Daryl makes a large pitcher of lemonade from concentrate. Sophina and Oscar pull out glasses, dishes, and utensils for everyone. Tatiana watches Oscar closely.

CONTINUED:

A large pot is placed atop the gas stove. The burner blazes under it, as Wanda drops the now clean crabs into the bucket.

She drops in the vegetables and begins to stir. Bowls are grabbed by everyone and they are filled up by Wanda, with white rice first, and then the brown gumbo is poured over it, along with large pieces of un- cracked crab.

Everyone eats their gumbo in the kitchen. Laughing talking. Wanda blows out the candles on her cake, cuts it, Hands out everyone a slice.

END MONTAGE

INT. GRANDMA BONNIE'S HOUSE- DEN- HOURS LATER

Everyone is finishing up their cake, it's about half gone now. Oscar sits on the couch between Wanda and Sophina.

Ceephus and Daryl now sit in plush chairs with metal frames pulled up next to the coffee table. Grandma Bonnie sits in a recliner at the foot of the coffee table.

GRANDMA BONNIE
If somebody told me say twenty years ago, that I would live to see it happen, I'd have laughed in their face.

OSCAR
If somebody would have told me that two years ago I would have laughed in their face.

DARYL
And here we are. 2008 and its happened.

CONTINUED:

CEEPHUS
But I think it’s a sign of the times. The country is in bad enough shape for them to hand it over to a black guy. Look, if Bush hadn't have messed the country up so bad. Would he have even had a shot?

DARYL
I think he still would have had a shot.

CEEPHUS
But would he have won though?

WANDA
Well, I'm happy the did win. If the country really is as messed up as you say, I think he's our best chance of fixing it.

CONTINUED:

SOPHINA
I keep thinking about how much it means for T.

OSCAR
When I was coming up, Teachers used to love to tell me, "You can be the President of the United States."

WANDA
You'd make a great politician. You can talk your way out of anything.

Sophina and Oscar share a look.

OSCAR
But I'll never forget, in my fourth grade classroom we had this poster. It had all 40 some odd presidents on that thang. And I looked at all they faces. And it was all white dudes. At that point, I realized my teachers was lying to me.
(beat)
A part of me aint believed what no teacher has said to me since.

DARYL
Now there will be a black face on those posters.

CONTINUED:

GRANDMA BONNIE
Well let's let him get in there first.

WANDA
I know, I still feel like it’s just too good to be true.

CEEPHUS
What's so good about it?

DARYL
A black man, one of us has been elected president, fair and square.

Ceephus shakes his head at this.

CEEPHUS
But he's not one of us. He wasn’t affected by slavery.

Wanda has had enough of this. She stands up and starts to grab everyone’s plates. She heads into the kitchen to wash. Oscar watches her for a beat, then follows after her.

INT. GRANDMA BONNIE’S HOUSE- KITCHEN- MOMENTS LATER

Wanda stands over the sink washing the dishes. Oscar stands next to her, drying them.

WANDA (O.S.)
Thanks for your help tonight.

OSCAR
Oh, Come'on Ma, don't mention it. You shouldn’t even be doing this.

WANDA
I enjoy washing dishes. It’s relaxing.

CONTINUED:

Oscar rolls his eyes at this. She hands him another dish.

WANDA (CONT'D)
I really enjoyed having you here.
(beat)
You think it's safe for me to get used to having you around?

OSCAR
I told you. I aint missin no more parties.

She looks at Oscar for a long beat, searching for the truth in his eyes. She finds it.

WANDA
You guys got plans for tonight?

OSCAR
Yeah, nothing major. Gonna meet up with Cato, Jack, Jason and couple other cats. Head out to the City.

WANDA
You guys gonna go OUT OUT?

OSCAR
Naw. We gonna keep it low key. Probably just catch the fireworks, and then roll around after that.

WANDA
Roll around?

OSCAR
Yeah, just chill, we'll be cool. Sophina's got work in the morning too.

WANDA
You guys gonna be drinking?

CONTINUED:

OSCAR
I'm sure they will. I'm not gonna be drinking.

Wanda looks at Oscar, not buying it. Oscar laughs.

WANDA
Why don't you catch BART out there? That way you can drink and hang out, and not have to worry about anything.

OSCAR
Yeah we might catch BART.

WANDA
No traffic either. You know its gonna be crazy. Going and coming back.

OSCAR
Yeah, we might have to do it.

WANDA
Promise me, if you and your friends go, you'll catch the train.
(beat)
I'm serious.

OSCAR
Okay, I promise.

WANDA
Aight. Don't make me follow you guys to make sure... you remember Prom.

Oscar laughs at this so hard he has to sit the bowl. He pulls out his phone and starts to text.

TO CATO:
Let’s catch BART out there. Tell everybody to meet at South Hayward Station.

He presses send. He picks the dish back up, and dries it. His phone buzzes. He look at it.

FROM CATO:
Aight bet. We’ll see you there in minute.

INT. GRANDMA BONNIE'S- HOUSE- DEN- 20 MINUTES LATER

Oscar, Sophina, and Tatiana say their good-byes to Grandma Bonnie, and Uncle Daryl and Uncle Ceephus.

Oscar walks up to Wanda.

OSCAR
Alright we out, Birthday Girl. Love you.

WANDA
Love you too, son. And Happy New Year.

Oscar gives her a big hug and kiss, then turns and leads his family out of the door. Wanda watches them, and shuts the door behind him.

INT. SOPHINA'S CAR- LATER

Oscar drives through Hayward in silence, turning his wheels. Tatiana watches out of the backseat passenger window with a solemn expression.

She looks up at a bright flash of light in the sky. We see outside her window, a group of YOUNG TEENAGERS stand on a street corner and shoot off a Roman Candle.

OMITTED

INT. SOPHINA'S CAR- CONTINUOUS

Oscar and Sophina sit in the front seat of the car. They both look tired. They look back at Tatiana who continues to lookout of the window.

OSCAR
(whispering)
You don't want to just call it a night?

Sophina thinks about this. Shakes her head.

SOPHINA
(whispering as well)
I want to go to the city... It's been a minute since we been out together too.

CONTINUED:

OSCAR
Alright.

They both get out of the car. Oscar grabs Tatiana and walks up to the house. He rings the doorbell.

INT. ROSE'S HOUSE- LIVING ROOM- CONTINUOUS

ROSE, Sophina's 27 year old sister, sits on the couch in front of a small television. She wears sweatpants and a pink T shirt.

Sprawled out a pallate of blankets and pillows on the carpet are Rose's kids, (all Hispanic) Lala (8) Issac (6) twins Eilly and Angelo (5), Alena (2).

The doorbell rings, and Rose gets up off of the couch and opens up the door.

Oscar bursts into the living room.

OSCAR
Happy New Year!!!! ARRRGHHHH!!!

KIDS
Uncle Oscar!!!!!

Rose's kids all jump up and growl back, mobbing Oscar, all smiles, clawing at his pants.

ISSAC
You gonna sleep over uncle Oscar?

Oscar smiles at this, and shakes his head.

LALA
Pleeeaaaase mommy can Uncle Oscar spend the night?

Oscar struggles for a bit, laughing, Tatiana jumps into the fray, helping her cousins tackle her Dad. Oscar, gives up, laughing, and falls to the carpet.

Rose and Sophina look on at this. Sophina laughs, Rose doesn't.

ROSE
C'mon Osc, I just got them ready for bed...

CONTINUED:

OSCAR
Ok, ok, ok. My bad. Stop you guys. Time out.

CONTINUED:

ROSE
You guys let your uncle up.

The kids ease up on Oscar a bit. Oscar sits up, and looks at Tatiana.

CONTINUED:

OSCAR
Let’s brush those teeth.

TATIANA
No!

She backs up smiling, and laughing.

OSCAR
You want your teeth to rot? And your breath to smell like gumbo?

TATIANA
Yes!

Oscar looks at her seriously.

OSCAR
No you don't. Because then- THE GUMBO MONSTER WILL GET YOU!!!!!

Oscar quickly moves in for the attack. Tickling Tatiana and picking her up. Rose’s Kids laugh and follow Oscar towards-

INT. ROSE’S HOUSE- BATHROOM- NIGHT

It is a modest bathroom. Oscar sits Tatiana on a wooden stool in front of the sink.

Tatiana gets ready to place the toothbrush into her mouth but stops. She looks up at Oscar.

OSCAR
What?

TATIANA
You had gumbo, too.

Oscar looks back at Tatiana guiltily.

CUT TO:

INT. ROSE’S HOUSE- BATHROOM- SECONDS LATER

Both Tatiana and Oscar stand side by side brushing their teeth, smiling while brushing. Oscar uses his finger.

INT. ROSE'S HOUSE- BEDROOM

Oscar puts Tatiana into her pajamas. Sophina stands in the doorway watching them.

TATIANA
You guys aren't gonna sleep over too?

OSCAR
Me and Mommy are gonna go see some friends for a little bit. We'll be right back.

TATIANA
But I don't want you to go.

OSCAR
We'll be back, in a few hours I promise.

TATIANA
But you should go to bed. You already brushed your teeth. Remember?

OSCAR
I know, I know. But me and Mommy promised our friends we would go and visit them. We'll be back before you wake up, okay?

Oscar leans over and gives Tatiana a kiss on the cheek. He gets up and gets ready to leave.

TATIANA
Nooo! Don't go.

She grabs his arm. Tears well up in her eyes.

TATIANA (CONT'D)
I'm scared.

OSCAR
Scared of what?

TATIANA
I hear guns outside.

OSCAR
Those are just firecrakers. You'll be safe inside.

CONTINUED:

TATIANA
But what about you daddy?

OSCAR
I'll be just fine. I'll tell you what, tomorrow when we wake up, we'll play “Candyland”. And then guess what we can do after that?

TATIANA
Go to the park?

OSCAR
Better.

TATIANA
“Toys R Us?”

OSCAR
Better than that.

TATIANA
What?

OSCAR
Chuck e Cheese's.

Tatiana cracks a gigantic smile.

TATIANA
Really?

OSCAR
I promise. We'll play all the games. And daddy's gonna give you lots of tokens okay?

TATIANA
Okay.

OSCAR
And me and you are gonna eat up all the pizza okay? We’re gonna even eat mommy’s pizza because she can’t have carbs.

TATIANA
What’s a carb?

OSCAR
Don’t worry about that.

Oscar stands up.

CONTINUED:

OSCAR (CONT'D)
I'm gonna head out now baby, okay?

Tatiana pouts.

OSCAR (CONT'D)
You don't want to go in there with your cousins?

CONTINUED:

Tatiana shakes her head, still not happy about Oscar leaving.

OSCAR (CONT'D)
I love you.

He kisses her on the cheek.

TATIANA
Love you too Daddy.

Oscar and Sophina leave the room. We hear them say bye to Rose.

OMITTED

CONTINUED:

EXT. SOUTH HAYWARD BART STATION PARKING LOT- LATER

We follow Oscar and Sophina as they approach a tough looking group of 20 somethings. Among the group is Cato, Jason GREER, KRIS RAFFERTY, Brandon and Tim BRYSON, CARLOS REYES, and VANESSA RODRIGUEZ.

Oscar approaches the group and greets everyone.

OSCAR
Yall ready?

The group starts walking towards the BART turnstiles. Talking as they walk. Jason leans in and whispers to Cato.

JASON
I can’t believe these niggas brought they broads. Finna be hella work in Frisco tonight.

Vanessa takes a Tea Bottle from Carlos, her boyfriend.

CARLOS
You gonna slow down? I’m not dragging your drunk ass all over Frisco.

CONTINUED:

Brandon leans in to Kris and Tim.

BRANDON
Two Thousand Nine... don't even sound right bruh. But Twenty Ten? Twenty Ten is the year my nigga. We gettin it in, for Twenty Ten. See? Don't nothing even rhyme with Two Thousand Nine.

Tim shakes his head.

TIM
What you said just rhymed, you dumb ass nigga!

BRANDON
Man fuck that. I'm boycottin 2009 bruh. Come twelve o' clock it's officially Twenty- Ten. We "gettin it in" in Twenty- Ten.

Kris thinks about this.

KRIS
What about Twenty Twenty though? That shit hard as fuck. Two twenties. We "gettin' plenty" in twenty twenty.

BRANDON
But that's skippin too many years bruh. You can't skip a whole decade.

Brandon turns to Oscar.

CONTINUED:

BRANDON (CONT'D)
Osc, Osc! Take a shot with ya bruh for the New Year.

Oscar smiles, takes it. Drinks a small shot, and hands it back to Brandon. Brandon lifts the bottle up at Oscar like a toast.

BRANDON (CONT'D)
To Twenty- Ten.

He takes a quick swig. Oscar gives Brandon a "What the fuck are you talking about" look. The group laughs at this, and follow Oscar's lead towards the station entrance.

INT. SOUTH HAYWARD BART STATION LOBBY- CONTINUOUS

The group enters through the turnstiles, sticking their tickets in and retrieving them as they pass through.

They head up the stairs towards the platform.

INT. SOUTH HAYWARD BART STATION PLATFORM- CONTINUOUS

The San Francisco bound train is docked and a few passengers are still getting on to it.

BART ANNOUNCEMENT VOICE
Please stand clear, doors closing.

Oscar runs up and stops the doors just as they are about to close. He holds it while the rest of the group boards.

INT. SAN FRANCISCO BOUND TRAIN- CAR 1- CONTINUOUS

Oscar boards, the doors close, and the train takes off. He looks around and sees the car is packed with COMMUTERS. He moves through the crowd to the back of the car he pulls open the doors and the group enters-

INT. SAN FRANCISCO BOUND TRAIN- CAR 2- CONTINUOUS

Oscar looks around and heads over to some standing room next to where DANAE a gorgeous Black woman in her late 20's sits wearing a ball gown and leather jacket.

Across from her sit KAREN and DONALD, a White couple dressed in similar clothing. There is an empty seat next to Danae, but Oscar, Sophina, Tim, Kris, Vanessa, and Carlos all remain standing. Brandon, however, slides into the empty seat. He puts his arm around Danae's seat.

BRANDON
Make sure you keep your hands to yourself...

The group laughs at this. Danae turns and looks at Brandon, who is making a funny face at her. She can't hold in her smile.

Brandon takes his arm down and offers her the bottle of Hennessy- she declines. He turns to Karen and Donald, and offers it. Donald opens his jacket and pulls out a flask. He lifts it at Brandon, smiling. Brandon lifts his bottle in return. The both take a swig.

EXT. HAYWARD STREET- NIGHT- CONTINUOUS

The BART train zooms by above street traffic.

INT. SAN FRANCISCO BOUND BART- TRAIN CAR 2- CONTINUOUS

A few seats down from Oscar. Jason and Cato have found some company. LAUREN and ASHAE two super attractive Black girls in their 20's sit next to each other. They pass a "Black and Mild" cigar back and forth.

Cato and Jason hold onto the rails standing over them. Cato takes his joint from behind his ear, lights it.

CATO
You know it's illegal to smoke "Blacks" on BART right?

CONTINUED:

LAUREN
(laughing)
Is that right officer?

Cato passes the lit joint to Jason.

CATO
But its cool. We'll let you slide
cause its New Years and all.

Ashae looks up at Jason.

ASHAE
I like your dreads.

Jason passes her the joint. She takes it, puts her to her lips.

JASON
I like your everything. We should
work something out.

Ashae smiles and shakes her head as she takes a drag in. Lauren laughs.

LAUREN
We gay.

Cato looks at them for a beat. He puts his arm around Jason.

CATO
Shit, we gay too. We can do the
whole gay thing together.

JASON
Collaboration... It'll be fun.

Lauren and Ashae laugh at this. Not buying it for a second.

LAUREN
Yall not gay.

CATO
Real shit... watch...

Cato turns to Oscar, who is hugged up with Sophina.

CATO (CONT'D)
(shouting across the car)
Osc!! Osc my nigga!!!
(motions to Jason)
Aint we gay?

CONTINUED:

OSCAR
(shouting back)
Yall niggas is Gay as Fuck!

Everyone on the train laughs at this. Cato turns back to the girls.

CATO
See?

MALE BART TRAIN OPERATOR (V.O.)
Now approaching... West Oakland Station.

The standing passengers brace themselves, as the train slows to a stop.

MALE BART TRAIN OPERATOR (V.O.)
Sorry folks, there’s gonnna be a slight delay while we sort out an issue with this other train.

Hands open connecting car doors from the other side, revealing DARIUS, a tough looking Back teenager wearing a hoodie and a colorful backpack. He is followed by two other BLACK TEENAGERS- his friends. Darius makes eye contact with Oscar for a long beat... lifts his head.

Oscar lifts his head back, and looks down at his phone: It reads 11:55pm.

OSCAR
We gon miss the countdown bruh.

BRANDON
We aint gonna miss shit, we can get it poppin right here.

He presses a few buttons on his iPhone. It plays the MAC DRE song “FEELIN MYSELF” he turns it up. Oscar’s friends nod their heads to the music.

Darius’ face brightens up and he takes off his backpack, He digs in it.

DARIUS
Wait, bruh.

He pulls some laptop speakers out of his bag, leans over Danae, and plugs the jack into Brandon’s phone. The MAC DRE now pumps through the whole car.

CONTINUED:

BRANDON
Right on lil bruh!

More commuters start to dance, including Darius, and his two friends, who move like professional “Turf” dancers.

EXT. DOWNTOWN SAN FRANCISCO SKYLINE- SIMUTANEOUS

The Bay Bridge and skyscrapers are beautifully illuminated in the moonlight.

EXT. EMBARCADERO ST. SAN FRANCISCO- SIMULTANEOUS

A group of hundreds of people are gathered on the pier overlooking the water. The group is mostly white though diverse in age: Teenagers, young families with kids in strollers, middle aged married couples, tweens.

They check their wrist watches and cell phones periodically, and look to the sky with anticipation.

INT. SAN FRANCISCO BOUND BART TRAIN- CAR 2- CONTINUOUS

It’s a party on BART. The train starts to move, and everybody CHEERS.

OSCAR
Wait, how we gonna do the countdown?

TIM
Use your phone bruh.

OSCAR
My phone don’t got no seconds.

Oscar looks around the car, zeroes in on Donald.

OSCAR (CONT’D)
You bruh, you got a watch?

Donald holds up his left wrist and nods his head. Oscar turns to Brandon.

OSCAR (CONT’D)
Turn the music off bruh!!!

Brandon turns down the dial on the music.

EXT. EMBARCADERO ST./ FERRY BUILDING- SIMULTANEOUS

We see what the crowd is staring at- A large old fashioned clock on the side of the Ferry Building reads 11:58. The minute hand ticks to 11:59pm.

INT. SAN FRANCISCO BOUND BART TRAIN- CAR 2

Oscar, Sophina and the other commuters are huddled around Donald, who is now standing up, watching the second hand tick on his watch, and waving his right finger like an orchestral conductor.

EVERYBODY ON CAR
TEN... NINE... EIGHT...

EXT. EMBARCADERO ST./ FERRY BUILDING- SIMULTANEOUS

Hundreds of faces look off into the sky with anticipation in their eyes.

INT. SAN FRANCISCO BOUND BART TRAIN- CAR 2

EVERYBODY ON CAR
FIVE... FOUR..

EXT. EMBARCADERO ST./ FERRY BUILDING SAN FRANCISCO- SIMULTANEOUS

A CHILD, white girl about 6 years old, points to something in the sky, she smiles.

INT. SAN FRANCISCO BOUND BART TRAIN- CAR 2- SIMULTANEOUS

EVERYBODY ON CAR
TWO..... ONE.....

EXT. EMBARCADERO ST./ FERRY BUILDING SAN FRANCISCO- SIMULTANEOUS

SLOW MOTION- CHILD’S POV

A clear sky except for a small gray spec that slowly approaches the center of frame and suddenly...

CONTINUED:

BOOM! The spec explodes into a dazzling cluster of red and blue fireworks.

BACK TO:

EXT. EMBARCADERO ST./ FERRY BUILDING SAN FRANCISCO- SIMULTANEOUS

The crowd looks on with wonder, their faces illuminated by the fireworks.

INT. SAN FRANCISCO BOUND BART TRAIN- CAR 2- SIMULTANEOUS

EVERYBODY ON CAR
HAPPY NEW YEAR!!!!!!!!!!

It's pandemonium. Everyone on the car is going crazy. Brandon turns on the MAC DRE again.

BRANDON
Happy TWENTY- TEN!!! FUCK TWO THOUSAND NINE.

Donald gives Karen a peck on the lips. Lauren and Ashae kiss passionately, showing off. Cato and Jason record this with their cell phones.

EXT. EMBARCADERO ST./ FERRY BUILDING SAN FRANCISCO- SIMULTANEOUS

The fireworks are dazzling. Now greens, blues, purples, and whites, all beaming brilliantly.

The crowd cheers in amazement. An ASIAN COUPLE kiss.

INT. SAN FRANCISCO BOUND BART TRAIN- CAR 2- SIMULTANEOUS

Oscar holds Sophina close.

OSCAR
Happy New Year baby.

SOPHINA
Happy New Year, Osc.

They kiss.

BART ANNOUNCEMENT VOICE
Now approaching Montgomery Station.

Oscar and Sophina brace, as the train comes to a stop, almost loosing their balance. They laugh at this. The doors open and the group, along with the other passengers, exit the car.

INT. MONTGOMERY STATION LOBBY- MOMENTS LATER

The group walks through the Bart Station Lobby, ahead A MUSICIAN sits in a chair playing an ERHU, a box full of dollar bills sits in front of him.

As the group passes the Musician, Cato drops a dollar in his hat.

JASON
Nigga, you could have gave that shit to me!

CATO
Learn how to play the guitar, and I got you bruh!

The group steps onto an escalator, and we follow them up to-

EXT. EMBARCADERO STREET- NIGHT- CONTINUOUS

The group exits the BART station and walks out onto the Downtown San Francisco street. PEDESTRIANS are everywhere.

VANESSA
I gotta find somewhere to pee.

SOPHINA
I gotta go too.

We loose the group into the crowd of pedestrians.

OMITTED

CONTINUED:

EXT. SAN FRANCISCO LIQUOR STORE- MOMENTS LATER

Oscar looks from closed store to closed store, the group following closely behind him. He spots Sammy, Middle Eastern, Early 50's, closing the metal gates on his store.

Oscar trots up ahead of the group to Sammy.

OSCAR
Say bruh.

SAMMY
We're all closed.

OSCAR
I know man, but a couple young ladies with me really got to use the bathroom man.

SAMMY
I'm all closed up, besides, I don't even have a rest room for customers.

OSCAR
But you got one for employees right?

Sammy ignores him.

Sophina, Vanessa, and the rest of the group gather behind Oscar now.

Sammy shuts the gate and pulls out the key.

Oscar sees this. He turns to Sophina and Vanessa who look as if they are both about to explode.

Oscar goes into his pocket. He pulls out a $10 bill.

CONTINUED:

OSCAR (CONT'D)
Look bruh, I aint rich. This my last ten dollars. All I got on me. Now you can take this $10, and open the store up and let them use the bathroom. Or you could go home, and when you get here tomorrow, its gonna be a puddle of piss right there.

Oscar points to the ground in front of the door.

OSCAR (CONT'D)
Cause they aint gonna piss on themselves bruh.

Oscar holds out the money.

Sammy turns and looks at him.

SAMMY
Just two girls?

Oscar looks back to the group. Sophina and Vanessa step up meekly.

OSCAR
These two right here.

Sammy looks them over for a beat.

SAMMY
Come on.

He opens the gate and starts to unlock the door.

SOPHINA
Thank you so much.

He nods and opens up the door. Oscar steps over and tries to hand him the $10 bill, but Sammy waves it off.

SAMMY
Its okay. Happy New Year.

OSCAR
Right on bruh. Happy New Year to you too. Thank you.

He nods back at Oscar and walks into the store followed by the two girls.

Oscar looks back at the group.

CONTINUED:

A limo, filled with girls has pulled up down the street. Brandon walks up and tries to talk his way onto it. All the boys head over and talk to the girls, leaving Oscar by himself for a beat.

PETER (O.S.)
Please tell me this place has a bathroom.

Oscar turns around sees PETER a white thirty something guy in a North Face jacket. His wife STEPH, 30's is six months pregnant, and is doing the same potty dance we saw earlier from Vanessa.

Oscar pounds on the glass door of the liquor store. Sammy walks out into view. He lifts his hands, "What?"

Oscar points to Steph. Sammy opens up the door.

SAMMY
You gotta be kidding me.

OSCAR
She pregnant...

Steph looks at him with puppy dog eyes. Sammy breaks down and lets her in.

STEPH
Thank you.

Sammy turns to Oscar.

SAMMY
No more man.

Oscar nods.

PETER
Thanks bro.

Sammy closes the door.

PETER (CONT'D)
Appreciate that man. Thought she was gonna have to go in the street.

OSCAR
No problem.

Oscar notices the ring on Peter's finger.

CONTINUED:

OSCAR (CONT'D)
How long yall been married?

PETE
Eight years.

Oscar nods at this. Pete looks at Oscar's hand for a ring, doesn't see one.

PETE (CONT'D)
You thinking about it?

Oscar nods.

PETER
What's stopping you?

OSCAR
Money.

PETER
Shitty reason. When we got married, we had nothing. Lived in the back of her parent's house for the first two years.

OSCAR
For real?

PETER
Shit you not man. I wasn't working at all and she's a teacher, which might as well be the same thing as far as money goes.

OSCAR
How'd you get the ring?

Peter looks around for a beat.

PETER
I stole it.

Oscar looks at him like he is crazy.

CONTINUED:

PETER (CONT'D)
Yeah man, I told you, I had nothing. I used to be good with credit cards if you know what I mean. I wouldn't go that route if I were you though man.

OSCAR
Yeah, I'm straight off that.

PETER
Yeah. I ended up getting locked up for a bit. My wife had to sell the ring to bail me out.
Got my business going about a year after I got out, and got her the one she wears now.

OSCAR
What you do?

PETER
I own a web design company. We do a lot of business with companies in the valley.

Peter pulls out his wallet and hands Oscar a card. Oscar looks at it.

OSCAR
Peter?
(beat)
Oscar.

They shake hands.

PETER
Hit me up if you ever need anything man. But about that ring bro, it doesn't matter. If she loves you, any ring'll do.

OSCAR
What about the wedding though?

PETER
Shit man. Find whoever's got the nicest backyard. Tell all your boys over there to each bring a dish.

Oscar laughs at this.

CONTINUED:

The three girls, Sophina, Vanessa, and Steph make their way out of the Store laughing like best friends. Sammy follows them and closes the door.

STEPH
Okay.
(to Sophina and Vanessa)
It was nice meeting you guys.

PETER
Thanks again, and take care man.

Peter and Steph head down the street.

Oscar, Sophina, and Vanessa cross the street to meet the rest of the group.

KRIS
This was a burnt ass mission. Let’s get back to the house.

The group nods, and they head back across the street walking briskly.

OMITTED

INT. MONTGOMERY BART STATION PLATFORM- CONTINUOUS

The platforms is PACKED. The group comes off the stairs and we see a train is already there, doors open.

CATO
Come'on bruh, this us.

Cato cuts through people to get close to the train entrance.

Oscar grabs Sophina by the hand and follows closely behind Cato.

CONTINUED:

OSCAR
Hold up, bruh bruh.

The rest of the group passes up Oscar, following Cato. We see through the windows of the train that each car is full to the brim. Standing room only.

OSCAR (CONT'D)
This shit packed bruh. Let's catch the next one.

SOPHINA
It might not be a next one baby.

CATO
Come'on bruh!

Cato jumps onto the train, Sophina does as well. Oscar looks around for a beat, and then steps on.

We stay outside of the train as we watch the doors close behind him, and the train takes off. The cars go by, picking up speed rapidly until we are left looking at a dark empty tunnel. We hold on this.

INT. BART TRAIN- CAR 1- MOMENTS LATER

It's a multi ethnic sardine can. Oscar holds on to the overhead rail, and Sophina holds on to him, her head resting on his chest.

KEISHA
West Oakland Station

The train begins to slow down, and a LONE COMMUTER, stands up and move towards the door. Sophina sees the open seat and quickly slides into it. Oscar remains standing uncomfortably.

CONTINUED:

SOPHINA
Find a spot... I'm good.

Oscar nods, and begins to looks around the car for a less dense section. He makes out a small space in the corner of the train car, and starts towards it. He passes by an OLDER COUPLE, white 40's. This is MR. and MRS. ZAFIRATOS. They stand next to their SON (9)and DAUGHTER (14).

As Oscar pushes past him, Mr. Zafiratos gives Oscar an unwelcome look. He pulls his daughter away as to avoid Oscar bumping up against her. Oscar exchanges a look with him briefly, and continues to push towards the space.

BART ANNOUNCEMENT VOICE
Now approaching Lake Merritt
Station.

The Train comes to a stop, and commuters crush onto the car.

We see Katie, from Farmer Joe’s, standing a few people in front of Oscar wearing a jacket over the same outfit. She's hugged up with JOE, a handsome white man in his 20's wearing a CAL sweatshirt. He holds her protectively.

BART ANNOUNCEMENT VOICE (CONT’D)
Please stand by, doors are closing.

DING. The doors close, and the train takes off.

Katie closes her eyes and leans into Joe's chest for a beat, then Joe pulls her out of the way of a passenger who squeezes by. Katie opens her eyes, and sees that the passenger is Oscar. Her face lights up.

CONTINUED:

KATIE
Oscar. Oscar!

Oscar turns around a bit confused.

KATIE (CONT'D)
Right here. Its me, from Farmer Joe's.

Oscar continues to look, until he hears a MAN'S VOICE from right behind him.

MAN'S VOICE (O.S.)
Oscar? Oscar the fucking snitch?

E.C.U. OSCAR'S FACE

Oscar recognizes this voice, and he doesn't like it. He whips around to find, standing a few people away---

Cale, wearing an oversized white T shirt, and a multitude of tattoos on his forearms. With him are FOUR LARGE HISPANIC MEN, and his GIRLFRIEND.

CALE
Wussup with that shit you was hollerin?

Cale turns to one of the Men.

CALE (CONT'D)
This the cat from bitch ass Palma Ceia I was tellin you about.

The Hispanic Man cuts a mean look at Oscar, flashes a gang sign at him.

OSCAR
Watch out with that shit bruh. This aint the time. I got my girl here and shit.

CALE
Fuck that shit, Bitch! My girl right here too. I don't give a fuck.

CONTINUED:

OSCAR
I aint nobody’s Bitch nigga!

CALE
Fuck Palma Ceia!!!

Cale moves towards Oscar.

Sophina sees the commotion going on and stands up and looks, sees Oscar about to be surrounded. She starts towards him.

SOPHINA
Osc! Osc whats going on?

Oscar cuts his eyes from Cale to Sophina.

OSCAR
(to Sophina)
Get Cato and them niggas!

BOOM! Cale punches Oscar in the right side of his face-hard.

Oscar rebalances himself and punches back, with three quick shots to the head and chest. He moves like an experienced fighter, but both men struggle in the crowded train.

The other passengers begin to shout and try to move out of the way.

Sophina sees this, and turns to their group of friends who are at the back of the train.

SOPHINA
Cato! They jumpin Osc!

Cato, Brandon, and the rest of the group head towards the commotion and make their way through the other passengers.

CATO
Fuck these niggas bruh!

Brandon pushes past Mr. Zafiratos who is holding his daughter. And looking on at the fight.

MR. ZAFIRATOS
Watch it! You're gonna get somebody hurt!

Cale moves in and grabs Oscar, putting him into a headlock. Oscar grapples with him, holding his other arm to avoid being punched in the head.

CONTINUED:

Cale's friends circle Oscar and throw punches at his back.

Cato and Brandon push through to be in arm's reach of the fight, and start swinging on Cale and his friends. Cato hits Cale flush in the back of the head.

CATO
Get off of him!

Brandon punches one of the large Hispanic men hard.

BRANDON
Wussup now nigga?

Sophina swings on Cale’s girlfriend. Just misses her.

OMITTED

INT. BART TRAIN CAR 1- CONTINUOUS

Oscar has breaks free of Cale's hold and is being held back and secured by Kris and Cato. Cale and his group back up off Oscar's group and begin to flee to the second car, pushing past the other passengers.

CATO
You alright bruh?

Oscar nods and brushes his head off.

SOPHINA
You okay baby?

OSCAR
Yeah, I'm good. Fuck them bruh.

CONTINUED:

BRANDON
They aint even want it when they seen us, bruh! Punk ass Southside niggas...
(towards Cale's group)
RAN LIKE SOME LITTLE BITCHES!!

KEISHA (V.O.)
Fruitvale station. There’s been an incident reported on the train. Everyone remain please remain calm. There will be a slight delay here.

The train starts to decelerate. Oscar looks around, looks at the other passengers on the train.

They look at Oscar and his friends like lepers.

OSCAR
We gotta get off this train bruh.

OMITTED

CONTINUED:

INT. FRUITVALE BART STATION PLATFORM- CONTINUOUS

Something isn’t right here, the platform is completely empty. The group exits the train, lead by Sophina, Vanessa and Kris. Oscar follows behind them apprehensively.

As other commuters exit the train, Cato mixes into this group of people and breaks off to the side.

As they walk Sophina notices two Cops coming up to the platform- One is an imposing white man in his 30's, tall athletic build, military haircut. This is OFFICER CARUSO. He is flanked by a short female officer who looks to be in her late 20's this is OFFICER SALAZAR.

Sophina taps Oscar quickly.

SOPHINA
Baby, the boys already up here.

Oscar stops dead in his tracks.

SOPHINA (CONT'D)
Just get back on the train, get back on the train, quick..

OSCAR
Aight. Imma meet you at the Hayward station, Okay?

Sophina nods. Oscar turns to Jason

OSCAR (CONT’D)
The boys, bruh.

JASON
Shit.

OSCAR
Split up!

Cato blends into the crowd headed towards the far end of the platform. Jason quickly goes back to CAR 1, Oscar jumps onto the closest train, CAR 2.

CONTINUED:

OMITTED

OMITTED

OMITTED

INT. BART TRAIN- CAR 2- CONTINUOUS

Oscar pushes his way onto the train and looks out of the door.

INT. FRUITVALE BART STATION PLATFORM- CONTINUOUS

OSCAR'S POV FROM TRAIN

Sophina, Vanessa, Kris, and Carlos, Brandon, and Tim walk towards the escalator. Kris out ahead of Sophina and Vanessa.

Sophina, Vanessa, and Kris, make it past the cops, but Caruso stops Carlos, Brandon, and Tim. The officers pull out their tasers and back the three boys up against the wall. Brandon takes off his jacket and Caruso takes it, searches it and throws it. Brandon says something to Salazar, and Caruso roughly slams him against the wall.

Caruso turns back towards the train, and seemingly makes direct eye contact with Oscar.

OMITTED

CONTINUED:

INT. BART TRAIN- CAR 2

Oscar turns and tries to hide in the crowd He tries not to look suspicious, but he sticks out like a sore thumb on this car. He sees Cale and his friends in the crowd And Zafiratos.

CARUSO (O.S.)
If you were involved in the fight get the fuck off the train right now!
(beat)
Don't make me come in there and pull you off. This ain't my first fucking Rodeo.

Mrs. Zafiratos looks at Oscar.

MRS. ZAFIRATOS
Just get off the train, please. People have families on here.

There is a visible commotion at the door, and passengers start to move back, we see Caruso storm through the car doors.

He looks around the crowd, and makes eye contact with Mrs. Zafiratos gives a subtle look over at Oscar.

Caruso sees Oscar and makes his way towards him.

CONTINUED:

CARUSO
You. Get off the train.

OSCAR
What are you talking about? What did I do?

Caruso pulls out his taser and points it at Oscar's neck.

CARUSO
Come on. Let's go.

Oscar immediately puts his hands up.

OSCAR
Alright, alright, Fuck.

Oscar walks towards Caruso, who quickly grabs him by the back of the shirt and walks him out of the train car.

OMITTED

INT. FRUITVALE BART STATION PLATFORM- CONTINUOUS

Caruso walks Oscar over to the wall.

CARUSO
Sit down right here.

He places Oscar in between Carlos and Brandon. Oscar puts his hands up, still holding his cellphone.

OSCAR
What the fuck bruh, we didn't do anything.

BRANDON
I've been trying to tell them bruh. She don't want to listen to me, cute ass. What you doing after this baby?

SALAZAR
Quiet!

OSCAR
Hold on bruh. Are yall arresting us or what?

CARUSO
Where are your friends at? Huh?

TIM
What friends?

Caruso turns and looks back at CAR 1 for a beat.

CARUSO
(to Salazar)
I see another one of these goofballs.

He starts for the train.

OMITTED

INT. FRUITVALE BART STATION PLATFORM- CONTINUOUS

Down the platform, Cato watches Pirone and his friends closely. A small crowd around him.

OMITTED

CONTINUED:

INT. FRUITVALE BART STATION PLATFORM- CONTINUOUS

Salazar stands over Brandon holding her taser pointed towards the ground. She grabs her walkie talkie.

SALAZAR
(into walkie)
On the platform, in need of backup, four suspects apprehended.

She looks back at Brandon and Oscar.

BRANDON
This is some bullshit. Yall not even the real police. You way too cute to be a cop anyway...

Brandon starts to stand up slowly.

OSCAR
Be cool bruh, chill out. Let me talk to her.

SALAZAR
Hey, sit back down!

She points the taser at Brandon's chest. Brandon backs up against the wall, but does not sit down.

BRANDON
Why the fuck you keep pointing that taser at me, bitch? We didn’t even do nothing wrong.

CONTINUED:

OSCAR'S POV

We see Caruso pull Jason off the train and slam him to the ground, face down. He straddles him and handcuffs his wrists behind his back.

He picks Jason up by the handcuffs, and drags him towards the wall.

Oscar looks at this in shock. He turns his attention back to Brandon, who still is standing. Salazar pushes Brandon in his chest.

SALAZAR
Sit the fuck back down!

BRANDON
Get your hands off me.

Oscar stands up.

OSCAR
(to Salazar)
I got him.

He holds his hands out puts his hands on Salazar's forearms, and brushes them away from Brandon's chest.

OSCAR (CONT'D)
(to Brandon)
Chill out bruh, chill out. Chill out and we goin home man.

Salazar pushes at Brandon again, and Oscar reaches out his hands to stop her.

SALAZAR
Don't touch me!

Caruso hears this, and quickly lets go of Jason, who is now sitting down. He rushes over to Oscar and-

BOOM! Caruso punches Oscar flush in the right side of his face, knocking Oscar's head up against the wall.

INT. BART TRAIN- CAR 3- CONTINUOUS

The passengers ERUPT at the sight of this.

OMITTED

INT. FRUITVALE BART STATION PLATFORM- CONTINUOUS

Cato sees the punch.

CATO
What the fuck?

He walks closer to the scene.

OMITTED

INT. FRUITVALE BART STATION PLATFORM- CONTINUOUS

Oscar holds his face where he got hit and sits back down. He looks up at Caruso with confusion and puts his hands up.

OSCAR
What the fuck is you doing bruh?

BRANDON
Hey!

Caruso quickly removes his Taser and points it at Brandon's face. Brandon quickly sits down, and puts his hands up. Caruso turns to Salazar.

CARUSO
You alright Babe?

She nods.

CONTINUED:

The crowd on the train is ROARING now. Yelling various things about the police.

OSCAR
I'm just tryna get home. I got a daughter at home bruh.

Caruso points his taser at the rest of the boys sitting down- waving it like a flashlight.

CARUSO
Shut up.

INT. FRUITVALE BART STATION PLATFORM- CONTINUOUS

Oscar looks down the platform and sees Cato approaching. He looks over at the train, sees nothing but cell phones and video cameras.

He looks to the escalator and sees a huge, clean shaven white cop in his late 20's sprinting up to the platform: this is OFFICER INGRAM. He is followed by 3 other Cops, NEWSOME (40’s) SANCHEZ (30’s) and DAVIDSON (30’s).

CATO
Hey, hey officer, this shit is brutality! What the fuck you doing to them?

Cato takes out his cellphone and starts to record.

CATO (CONT’D)
Fuckin fake ass cops. We got you on camera!

Ingram jogs over to Cato.

INGRAM
Hey, back up! Get back!

Ingram reaches for his taser, pulls it out. Cato keeps recording, but backs up.

CATO
You gonna Tase me for using my cellphone?

Newsome and Sanchez run over to keep Cato back. Newsome stands in the view of Cato’s camera phone. Ingram turns and jogs over to help Caruso.

Caruso arrives next to Ingram, who turns to him.

CONTINUED:

CARUSO
(whispering)
This is a shit show. Keep these assholes secured, I'm gonna check the train for witnesses.

Ingram nods. He points his taser at Oscar and Brandon. Oscar takes a picture of Ingram pointing his taser at Brandon with his cellphone. His phone rings in his hand.

He checks it: "Sophina Calling". He answers it.

OSCAR
(into the phone)
Phina?

INTERCUT WITH

EXT. FRUITVALE BART STATION ENTRANCE- NIGHT- SIMULTANEOUS

Sophina stands on the sidewalk of the BART station entrance. Vanessa and Kris stand behind her

SOPHINA
Osc, where you at? Are you on the train?

OSCAR
Hell naw, we still up here at Fruitvale. They holding us here and beatin on us for no reason.

SOPHINA
Who? Who's beatin on you?

OSCAR
The fuckin police. I'm about to get us up out of here though. Imma hit you back.

Oscar hangs up the phone. He sees Caruso walking over to him Oscar stands up against the wall.

OSCAR (CONT'D)
Are you in charge man? Look...

CARUSO
SIT THE FUCK BACK DOWN!!

Caruso rushes Oscar, pushes him into a seated position, and knees him in the right side of his face.

CONTINUED:

OSCAR
What the fuck, bruh?

Caruso holds Oscar by his shirt.

CARUSO
Are you gonna fucking comply? Are you gonna comply?

OSCAR
I'm complying, just take your fucking hands off of me! I’m fucking complying.

Caruso backs up off of Oscar.

BRANDON
That’s brutality you fucking toy cop!

Oscar holds his face.

OSCAR
Chill out Brandon bruh. We about to go home. They can hold us here as long as they want, but they can’t arrest us bruh, we aint do shit.

CARUSO
What?

He turns to Ingram.

CARUSO (CONT’D)
Cuff these two assholes. They're fucking going to jail.

INGRAM
Get on your knees.

Brandon who lifts up onto his knees.

BRANDON
Fuck, bruh!

OSCAR
You can’t arrest him. Fuck that shit. For what? We aint do noting!

CARUSO
Oh yeah?

CONTINUED:

TIM
Yall some fake ass cops foreal.

CONTINUED:

OSCAR
(to Tim)
Shut the fuck up bruh.
(to Caruso)
Just tell us why you're arresting us. We didn't do anything wrong.

CARUSO
We don't have to tell you shit.

OSCAR
Bruh I got a daughter at home, I'm trying to get to. I'm not trying to go to jail.

CARUSO
You should have thought about that before you decided to be a piece of shit.

OSCAR
Man you a bitch ass nigga, foreal.

Caruso walks closer to Oscar.

CARUSO
I'm the bitch ass nigga huh?

OSCAR
What? What the fuck?

CARUSO
Bitch ass nigga huh?!

Oscar stiffens up.

OSCAR
Don't call me a nigga bruh!

CARUSO
BITCH ASS NIGGA RIGHT?

Oscar lifts up to his knees.

OSCAR
MAN FUCK YOU!!!

BOOM! Ingram takes Oscar down to the ground from behind, but Oscar lands awkwardly, with his back on Carlos' legs. Ingram continues to push down on top of him. Caruso backs up, nodding his head.

CONTINUED:

CARUSO
Yeah! Yeah!

CONTINUED:

Carlos holds his hands up while Oscar squirms, now on his side.

CARLOS
HE’S ON MY LEG BRUH!!! HE’S ON MY FUCKING LEG!

OSCAR
AGGGHHH, MY BACK! GET THE FUCK OFF ME!

Caruso bends down, grabs Oscar's head, and puts his knee on it, driving his weight into the Oscar's ear. Oscar writhes in pain.

OSCAR (CONT’D)
(CONT'D)
AGHH! MY HEAD! SHIT!

BRANDON
WHAT THE FUCK ARE YOU DOING TO HIM, YOU’RE FUCKING HURTING HIM!

CARUSO
Don't worry about it. Don't worry.

INGRAM
ROLL OVER! ON YOUR STOMACH!!

OSCAR
Fuck, I can't move!

Caruso stands up, pushing off Oscar's head with his hands.

Ingram flips him over off of Carlos' legs and onto his stomach. Oscar squirms again, while Caruso grabs his hand trying to put it behind his back. Caruso puts his knee back down on Oscar, driving down hard, at the base of his head, pressing Oscar's face against the ground.

OSCAR (CONT'D)
AGHHH, AGHHH!

INGRAM
Fuck. I can't get his hands! Back up.

Caruso lifts up off of Oscar. Ingram stands up a bit, keeping one knee in Oscar's back, reaches on the right side of his belt and pulls a black gun from the holster.

He stands up, aims it at Oscar's back. BLAM!!!

CONTINUED:

Oscar's body jerks against the pavement. He lets out a sickening, hollow sound.

Dead silence.

EXT. FRUITVALE BART STATION ENTRANCE- NIGHT- SIMULTANEOUS 100

Sophina whips her head around towards the platform.

INT. BART TRAIN CAR 1

Katie and Joe's jaw's drop at the sound of the shooting.

INT. BART TRAIN CAR 3

We see Pete, and Steph, who have been on this train the whole time. Pete recording with his video camera, with shock on his face.

INT. FRUITVALE BART STATION PLATFORM- CONTINUOUS

Cato is frozen by shock. Caruso takes a step back, and looks at Ingram with confusion.

Oscar takes a struggled breath in, coughs up some blood. He stiffly turns his body around to Ingram.

OSCAR
..you shot me... you shot me. i got a daughter...

Brandon, Carlos, Tim stare at Oscar is disbelief.

CATO
They shot Osc! They fuckin shot Osc bruh!

Cato looses it, he pushes past the police officers in front of him. He throws his cellphone at Ingram, just missing his face. It hits the wall, and explodes into pieces. the Cops rush Cato, taking him to the ground.

Oscar’s friends go berserk they start screaming. Brandon tries to stand up, still handcuffed.

BRANDON
OSC! OSC! GET UP MY NIGGA!!!
(to Ingram)
(MORE)

CONTINUED:

BRANDON (CONT'D)
YOU SHOT MY HOMIE!!! HE WASN'T DOING NOTHING!!!

CONTINUED:

Three Cops rush over and take Brandon to the ground. Other Cops descend on the other boys.

CARLOS
Call the ambulance!

CARUSO
WHEN YOU SHUT THE FUCK UP, WE WILL!

Ingram flips Oscar back over and handcuffs him, and starts to search him.

TIM
What the fuck you handcuffing him for?

The Cops take all of the boys towards the escalators. But none of them go without a struggle. It takes four Cops to control Brandon.

Caruso runs over to Tenisha who looks on from the Operator car with panic in her eyes.

CARUSO
Take off!
(beat)
Go!

INT. BART TRAIN CAR 3

The Passengers are shouting and going crazy, still filming. The doors suddenly close.

PETER
Hey! Hey open the fucking doors!
Somebody help him!!!

INT. BART TRAIN CAR 2- CONTINUOUS

Mr. Zafiratos holds his daughter while looking out the windows as if he'd just seen a ghost. Cale still blends into the crowd. The doors close.

INT. BART TRAIN CAR 1- CONTINUOUS

Passengers are even crazier on this car. Hanging out the doors in the front of the crowd are Katie and Joe. Katie continues to record with her iPhone- her face red with rage.

CONTINUED:

The car doors start to close, but Katie sticks her hand out them causing them to open back up. She continues filming.

INT. FRUITVALE BART STATION PLATFORM- CONTINUOUS

Tenisha looks down at the control board, while Caruso leans in her car window.

CARUSO
Go! Fucking pull off!

TENISHA
I can't somebody’s blocking the doors.

INT. FRUITVALE BART STATION PLATFORM- CONTINUOUS

Caruso turns and looks down the platform. He sees Katie hanging out of the first car and sprints over to her.

CARUSO
Clear the door!

KATIE
NO! YOU GUYS JUST SHOT HIM!

CARUSO
CLEAR THE FUCKING DOOR!

Caruso pushes Katie’s hand back and the doors shut. The train pulls off. Caruso grabs his walkie.

CARUSO (CONT’D)
(into walkie)
Yeah there's been a shooting. Here at the Fruitvale station--

Ingram finishes searching Oscar only finds a wallet. He’s sweating bullets. Caruso runs over to Ingram.

CARUSO (CONT’D)
What the fuck happened?

Ingram can’t answer. Caruso snatches Oscar’s wallet out of his hands and waves him away. He and bends down and un-cuffs Oscar. He rolls him over and we see Oscar’s eyes are starting to grow distant.

CARUSO (CONT’D)
(whispering to Oscar)
Come’on breathe, man.

Caruso bends down to look at Oscar.

CONTINUED:

We see Oscar's phone is on the ground ringing. The screen reads, "Sophina Calling".

EXT. FRUITVALE BART STATION ENTRANCE- CONTINUOUS

Sophina now frantic, stands with her cellphone to her ear.

Kris and Vanessa talk to three POLICE OFFICERS who are guarding the entrance like club bouncers.

Sophina hangs up the phone, then quickly dials another number.

INTERCUT WITH

INT. WANDA'S BEDROOM- NIGHT

Only moonlight fills the room. A cellphone RINGS. Wanda wakes up, checks it, answers the phone.

WANDA
Sophina?

SOPHINA
The police got Oscar and them and we heard something I don't know if it was a beanbag or a taser or what.

WANDA
Sophina, baby calm down. I can't hear you. Is Oscar there with you?

SOPHINA
Naw, he upstairs, with the Police and I can't see them. We downstairs-

WANDA
Where are you?

SOPHINA
We in Oakland, at Fruitvale BART.

WANDA
Did Oscar get arrested?

SOPHINA
I don't know, I think so.

Wanda closes her eyes for a beat, this hurts. She gets out of bed and starts putting on her clothes.

CONTINUED:

A SIREN is now super close. Sophina turns to see four PARAMEDICS rush through the emergency entrance turnstile rolling a large gurney with medical equipment on it.

CONTINUED:

SOPHINA (CONT'D)
(into phone)
Imma call you back.

Sophina hangs up the phone and runs towards the paramedics.

SOPHINA (CONT'D)
What happened?

They ignore her, and quickly get into the elevator with their gear, the doors close behind them. Sophina hears COMMOTION coming from the escalators. She looks over and sees Brandon kicking and struggling, as the Cops bring him down. Cato, Tim, Jason, and Carlos follow, all surrounded by Cops.

Vanessa and Kris run over to them as the bring them out towards the parking lot, where several Police Cars are parked.

VANESSA
What happened?

Sophina sprints over to the cars. Cato and Brandon are going so crazy that they don't even notice her.

NEWSOME
(to Sophina)
Get back!!

Sophina get's Jason's attention.

SOPHINA
Where Osc at? What happened?

JASON
THEY FUCKING SHOT HIM PHINA!!! THEY SHOT OSC IN HIS BACK FOR NO REASON!!!

SOPHINA
WHAT? IS HE OKAY? WHERE IS HE?

The Cops stuff Jason into the back of their car before he can answer. They stuff Tim into the same car.

It takes four Cops to get Brandon. Another group of Cops are having the same problem with Cato.

INT. FRUITVALE BART STATION PLATFORM- CONTINUOUS

Oscar still lies on the ground, Caruso lies over him, holding his hand.

CONTINUED:

CARUSO
(whispering)
Come on man keep your eyes open.
Breathe, man.

The elevator doors open, and the Paramedics rush towards Oscar. Caruso stands up, starts talking to PARAMEDIC 1, hands him Oscar's ID.

The others immediately begin tending to Oscar. They check his vitals, and pull out a pair of large scissors and quickly cut off his shirt. They flip him over, revealing a large entry wound on his left shoulder blade. It bleeds profusely. Paramedic 1 walks over to Oscar and kneels down.

PARAMEDIC 1
Oscar? Oscar can you hear me?

Oscar tries to nod.

EXT. FRUITVALE BART STATION LOBBY- DOWNSTAIRS- CONTINUOUS 112

Sophina is in tears, arguing with the Cops guarding the platform.

SOPHINA
Please let me through, that's my boyfriend up there.

Her cellphone rings. She looks down at it and grows more frantic. She answers it.

INT. WANDA'S BEDROOM- NIGHT- CONTINUOUS

WANDA
Sophina baby, what's going on?

SOPHINA
(through the phone)
The cops won't let me through, and, and Jason said that Osc...
OH MY GOD! OH GOD! IS THAT OSC! NO, NO!

Horror flashes over Wanda's face.

EXT. FRUITVALE BART STATION LOBBY- DOWNSTAIRS- NIGHT- CONTINUOUS

Sophina is hysterical, we finally see what she sees-

CONTINUED:

The paramedics rushing Oscar, dressed only in his red boxers out of the elevator on a gurney, his mouth connected to a hand pumped oxygen mask.

They quickly wheel him out towards the ambulance, which is parked next to the Police cars. Sophina runs after them.

SOPHINA
That's my fucking baby daddy right there! Is he dead? Did they fucking kill him?

PARAMEDIC 1 turns to Sophina as they load Oscar in.

PARAMEDIC 1
He's been shot, he's still alive but we gotta get him to Highland.

He quickly boards the ambulance, they shut the door in Sophina's face. Sophina breaks down.

WANDA (O.S.)
(out of phone speaker)
Sophina, Sophina!

SOPHINA
They shot him. They shot Oscar! They say he alive, but he's bleeding and his eyes was closed.

INT. WANDA’S BEDROOM- NIGHT- CONTINUOUS

Wanda screams. She prays to herself and regains control a bit.

WANDA
Where are they taking him?

SOPHINA (O.S.)
(through phone)
They takin him to Highland, you gotta come and get us, our car in Hayward.

WANDA
I'm on my way.

Wanda hangs up the phone, and rushes out of the bedroom.

EXT. FRUITVALE BART STATION LOBBY- DOWNSTAIRS- CONTINUOUS 116

Sophina hangs up the phone and watches as the Ambulance speeds off down Fruitvale Blvd.

Cato, still in the back of the police car, is kicking the window with both feet. Brandon continues to scream from his car. The police cars pull off.

INT. HIGHLAND HOSPITAL EMERGENCY ROOM ENTRANCE- NIGHT- MOMENTS LATER

The doors burst open, and the Paramedics wheel Oscar into the ER Trauma room.

INT. TRAUMA ROOM- MOMENTS LATER

We are close on Oscar as he lies on his back, unconscious breathing tubes are attached to his mouth. His chest rises up and down slowly, struggled.

SURGEONS, and PARAMEDICS move around Oscar.

The LEAD SURGEON, a tall, slim Black man in his 50's, points to an object that lies just under Oscar's right clavicle, just under his skin.

LEAD SURGEON
It's here, its right beneath the skin.

CLOSE ON OSCAR'S CLAVICLE

The surgeon takes a scalpel and cuts into Oscar's skin, just above the protruding mass. Blood runs out, he presses down and pops out the bullet, that looks like a large metal mushroom. The surgeon examines it.

LEAD SURGEON (CONT'D)
Jesus. It's like it hit something solid. Bone wouldn't do this.

He places the bullet into an empty beaker atop a cart. He turns back to Oscar and begins to stitch up the incision. The Lead Surgeon looks at xrays of Oscar's chest on a light board. Paramedic 2 stands over his shoulder.

CONTINUED:

PARAMEDIC 1
He was lying face down on the ground.

A Resident Surgeon points to a large dark cloud on the xrays.

LEAD SURGEON
Right here, right lung looks to be what's causing the pulse problem.

CLOSE ON OSCAR'S CHEST

The Surgeon sticks a tube into the right side of Oscar's chest, and blood flows out of the tube uncontrollably. Spilling onto the floor.

LEAD SURGEON (CONT'D)
Shit, Shit, we gotta get him upstairs!

The medical staff sees this, and kicks their movements into high gear.

INT. OPERATING ROOM- SIMULTANEOUS

Oscar lies on the operating table, sedated. The Surgeons talk medical speak. They move with astounding quickness and precision. Lead Surgeon takes a large scalpel, and makes a 14 inch incision under Oscar's right nipple.

Blood rushes out, it's worse than they thought. It begins to hit the floor. A RESIDENT SURGEON reacts to this, and quickly grabs a large emesis basin. He puts it underneath the wound, catching the blood. Another Surgeon places a spreader into the wound, and opens it up.

The Lead surgeon looks inside of the incision. He lets his head down in frustration at what he sees.

LEAD SURGEON
His lung's gone. We gotta prep for removal.

INT. ICU NURSE'S STATION- NIGHT

A NURSE stands behind a reception desk.. Wanda, Sophina, Vanessa, and Kris storm into the room. Wanda goes up to the RECEPTIONIST, a black woman in her 20's.

CONTINUED:

WANDA
My son is Oscar Julius Grant III. He's been shot, and they told me to come here-

The Nurse sits at the computer.

RECEPTIONIST
G-R-A-N-T?

Wanda nods.

RECEPTIONIST (CONT'D)
He's still in the operating room. Go to the ICU waiting room and someone will be out soon to let you know everything that's going on.

Wanda nods and walks over towards the chairs.

WANDA
(under her breath)
Lord please let him be okay. Please watch over him with your healing hands Lord. Keep him Safe Lord. Keep him safe so that I can hold him once again.

INT. OPERATING ROOM- MOMENTS LATER

The operation is fully underway. A surgeon removes Oscar's lung from the incision.

We see a NURSE change out a bag of Donor Blood on one of the many IV systems Oscar is hooked up to. She tosses into a bin, where it lands atop five other empty bags.

OMITTED

CONTINUED:

INT. ICU WAITING ROOM- MOMENTS LATER

Wanda sits in the waiting room next to Sophina.

The Boys storm into the room along with JACK BRYSON SR. a Hispanic looking man in his 40's. Kris greets the boys, and they head over to Wanda.

He stands close to his sons Jack and Tim. The Nurse walks out from behind the back room with the Lead Surgeon, who now wears fresh scrubs.

LEAD SURGEON
Wanda?

Wanda nods, and stands up.

LEAD SURGEON (CONT'D)
Oscar was shot, okay? We've stabilized him, but he's in critical condition. The bullet caused massive internal bleeding and we had to remove the right lung.

WANDA
His lung? How is he... How is he going to be able to breathe?

LEAD SURGEON
Well, his breathing isn't our concern. It's the bleeding. We're working very hard to get his blood to clot. But right now, his body isn't taking the transfusions.

CONTINUED:

WANDA
But he's going to make it right?

LEAD SURGEON
Hard to say, but we're gonna do everything we can okay?

WANDA
Okay, okay. Please do whatever you can, okay? My son is a good boy.

WANDA (CONT'D)
Please do what you can. Please.

He nods and pats Wanda on the shoulder for a beat, then turns and heads back into the ICU. Wanda walks back over to the group. She gives them the news from the doctor.

INT. ICU RECOVERY ROOM- MORNING- FEW HOURS LATER

Several Nurses Operate around Oscar who still lies unconscious his breathing sounding more struggled than ever.

Suddenly blood begins to run from his right nostril, then his right eyelid, and his left nostril after that. His EKG machine begins to BEEP loudly.

The Nurses go into panic mode.

INT. ICU WAITING ROOM- CONTINUOUS

Early morning daylight streams into the waiting area. Where Wanda, Sophina, Chantay, Ceephus, Daryl, and Oscar's friends hold hands. Wanda, leads them in prayer.

CONTINUED:

WANDA
--and we ask that you may put your healing hands around your child, we ask that you may operate through these doctors, and breathe strength into their hands as they work on him. Heal him lord so that we may one day see his smile again.

INT. ICU RECOVERY ROOM- MORNING- CONTINUOUS

Lines of blood trickle from Oscar's eyes, nose, and mouth. The Lead is now in the room and has taken over commands.

NURSE
Loosing a pulse.

Oscar’s body begins to violently shake.

A young male RESIDENT DOCTOR, grabs the paddles, the Lead Surgeon touches Oscar's chest, we see under his skin is filled with fluid. He taps the Resident Doctor on the shoulder and shakes his head. He looks up at the clock.

LEAD SURGEON
Calling it. Time of Death 9:01 am.

He pulls off his mask, frustrated, and walks out. Oscar's convulsions stop. A morbid, continuous beep echoes from the EKG.

INT. ICU WAITING ROOM- DAY- MOMENTS LATER

The Lead Surgeon walks out, and Wanda is still in the circle praying. The Nurse goes over to her, pulls her aside.

Wanda approaches the Lead Surgeon with a hopeful look in her eyes. She reads his eyes for a beat.

The Lead Surgeon looks at her for a beat. And shakes his head. Wanda puts her face in her hands, her legs wobble. Sophina who was watching and listening closely sees this. She breaks down, buries her face in Oscar’s hoodie.

Daryl and Ceephus run over to Wanda, just as he arrives, her legs buckle a bit, he catches her.

Oscar's friends begin to break down.

CONTINUED:

WANDA
Can I see him?

The Lead Surgeon nods.

LEAD SURGEON
But its a homicide, so they can't let you in the room with him, ok?

Wanda nods.

LEAD SURGEON (CONT'D)
How many of you will be coming down.

WANDA
Just me.

CEEPHUS
Wanda are you sure?

Wanda nods. Nurse looks at the Surgeon.

NURSE
I can take her down.

He heads towards the exit doors with Wanda.

INT. MORGUE HALLWAY- DAY- MOMENTS LATER

The Nurse walks Wanda through a long corridor.

INT. MORGUE- DAY- MOMENTS LATER

Wanda steps up to the glass and looks into it.

WANDA'S POV

The MORTICIAN pulls back a white sheet, and we see Oscar's mangled Body lying on the slab.

WANDA
I told him to catch the train. I told him to catch BART! I didn't know they were gonna hurt him. I didn't know. I should have just let him drive. I should have let him drive. I wanted him to be safe. Please please let me hug him.
(MORE)

CONTINUED:

WANDA (CONT'D)
Please let me go hug him. He didn't like to be alone!! I let my baby die alone!
(MORE)

CONTINUED:

WANDA (CONT'D)

INT. ICU WAITING ROOM- DAY

Sophina sits in a chair still smelling Oscar's hoodie, her head spinning. REPORTERS are starting to show up at the hospital. We see Katie there, still wearing the same clothes, talking to Brandon's father, pointing at her cellphone.

Sophina looks up at a flat screen television in the hospital, sees a report that showing Oscar's picture.

She takes out her cellphone. Dials a number, puts it to her ear.

SOPHINA
(into phone)
Rose, don't turn on the TV okay?
I'm coming to get T right now.

Sophina hangs up the phone and runs over to Brandon's father.

SOPHINA (CONT'D)
Can you to take me to my car?

He nods.

OMITTED

INT. ROSE'S HOUSE- LIVING ROOM- DEN- MORNING

Sophina lets herself into the house. We see Rose in the bathroom sitting on the stool, grief-stricken. Sophina turns into the den, where Tatiana and her cousins are still asleep. She steps over them to get to Tatiana.

SOPHINA
T, come on.

Tatiana groggily wakes up. Sophina picks her up.

INT. OSCAR'S HOUSE- DAY

Sophina walks in and looks around the house. Tatiana walks inside. And goes straight for Oscar and Sophina's bedroom.

CONTINUED:

TATIANA
Daddy? Daddy? Time to go to “Chuck E Cheese”!

Tatiana comes out of the bedroom looking confused.

TATIANA (CONT’D)
Where’s Daddy?

SOPHINA
Come on T, we gotta take a shower.

INT. OSCAR’S BATHROOM- DAY

The same shower from earlier. Sophina turns the water on, helps Tatiana with her clothes, and puts her in. She takes off her own clothes and steps in as well.

SOPHINA
Is the water okay T?

TATIANA
Yeah. Where’s daddy? Is he on vacation again?

SOPHINA
No.

Sophina tries to find her words. Lets the water run on her face for a bit, then rubs down the friz in Tatiana’s hair.

SOPHINA (CONT’D)
Remember when I told you about God... and the angels?

TATIANA
Yeah.

SOPHINA
And about how when we die we go to heaven?

TATIANA
Yeah.

SOPHINA
Well, God needed another angel, so he took Daddy to come and live in heaven with him.

Tatiana looks at Sophina for a long beat.

CONTINUED:

TATIANA
But I don’t want Daddy to live in heaven. I want him to be with me.

SOPHINA
He can’t. Once you go to heaven, you can’t come back.

Tatiana thinks about this.

TATIANA
Well does he have his cellphone? Maybe if I call him and talk to him, he will come back.

SOPHINA
No. Daddy doesn’t have his cellphone baby. You can’t call him where he is.

FADE OUT.